ÆSCHYLI EUMENIDES.

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ÆSCHYLI EUMENIDES.

The Greek Text,

WITH ENGLISH

NOTES CRITICAL AND EXPLANATORY;

AN ENGLISH VERSE TRANSLATION;

AND AN INTRODUCTION,

CONTAINING

AN ANALYSIS OF THE DISSERTATIONS OF C. O. MÜLLER.

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Cambridge:

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TO

THE REV. C. O. GOODFORD, D.D.

HEAD MASTER OF ETON COLLEGE

This Book is Inscribed

AS A TESTIMONY OF GRATITUDE AND RESPECT

BY

HIS FRIEND AND FORMER PUPIL

THE EDITOR.

March 1853.

PREFACE.

In the following Translation, the simple character of the Æschylean Dialogues has generally enabled me to render them without any material deviation from the construction and idioms of the original Greek. But in the Choruses, where the sense is often more obscure, the transitions more rapid, and the repetitions more frequent, —repetitions, it should be remembered, which the musical accompaniment reconciled to the ears of an Athenian audience,—I have been compelled to allow myself a greater latitude; satisfied if I could express the general scope and bearing of a passage, which the rules of our lyrical metres made it impossible for me to translate word for word.

The Greek Text adopted in this Edition is based upon that of Wellauer, which may be said, in general terms, to represent that of the best Manuscripts. But in correcting the Text, and in the Notes, I have freely taken advantage of the suggestions of Hermann, Paley, Linwood, and the other Commentators who have preceded me. A list of the deviations from Wellauer's Edition, will be found preceding the Greek Text.

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Escort of Athenian Women.

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ACT I.

SCENE I.—*The outer court of the Temple at Delphi.*

Enter the Delphian Priestess.

PRIESTESS.

FIRST of the Deities, in this my prayer
I worship Earth, the mother-prophetess:
Dread Themis next, who took by right of birth
Her mother's office (as tradition saith);
Transferr'd it then to Phœbe; she in turn
Gave it her grandson Phœbus, with the name
From her derived, a birthday offering.
So Phœbus left his native Delian crags,
Sped o'er the seas, and touch'd at Pallas' town;
Whose citizens to do him reverence
Sent mighty pioneers, Hephæstus' sons,
Made the hills low, the stony places plain,
Until he reach'd Parnassus' fruitful vale.
Delphus the prince bade welcome to the God,
And all the people paid him vassalage.
Now therefore Phœbus, delegate inspired
By Zeus his father, fourth upon the throne
Sits, and interprets all his father's will.
Next Pallas comes; and then the nymphs that dwell

(Greek text, v. 1—22.)

Within the haunted grot of Corycum,
The haunted home of nymphs and nightingales,
Which Bacchus rules by conquest, since he wove
Meshes of death to snare its rebel king:
The founts of Pleistus, that Poseidon loves;
And last I worship Zeus, the lord of all.—
This done, I take my place upon the throne
Sacred to Prophecy; and pray the gods
To bless my entrance, as they ever bless it.
Draw near who may; Greeks first, then strangers all,
And let the God to each assign his rank
By lot determined: for I may not yield
Answers at random, but as He suggests.
[*Exit, and re-enters in extreme agitation.*
O horrible to tell! O monstrous sight!
Back from the shrine I reel, with terror crazed,
Weak as an infant, clutching at support,
Such fears have paralysed these aged limbs.
[*Pauses.*
It was an awful vision. Thus it fell:
Advancing to the tripod, lo! I see
A man accurst, upon the central stone
Kneeling in suppliant posture: on his hands
Were stains of blood, and in his right a sword,
And in his left an olive's topmost spray,
Deck'd with a fillet of white glistening wool.
Thus far I mark'd, and can distinctly speak.
In front of him, ye gods! a fearful troop
Of sleeping beldames, perch'd upon the benches:
Not women they, but Gorgons—Gorgons? No—
Far uglier than Gorgons—I have seen
Harpies in pictures, dragging off a feast,
And such are these—harpies without their wings,
Of hideous aspect, swart, unnatural.

Loudly they snore, and may not be approach'd,
So poisonous their breath; while from their eyes
Issues a dripping tide of filthy rheum:
And then their dress—it was not fit to wear,
Nor in God's temple, nor in haunts of men.
So foul a company I never knew;
And whatsoever country rear'd a brood
So pestilent, shall one day rue its pains.
I can no more—let great Apollo heed
The sequel;—wisest of physicians he,
The Lord of prophets, and of miracles.—
Cleanser of temples! purify thine own.—
[*Exit* PRIESTESS.

SCENE II.—*Interior of the Temple—The* FURIES *are discovered asleep on the seats:* ORESTES *on the Omphalus:* APOLLO *near him; and* HERMES *in the background.*

APOLLO.

Unhappy youth! I will not give thee up:
True to thy cause, a watchful sentinel,
Though far away, I'll still be near to thee,
And still do battle with thine enemies.
Look at these rabid creatures: mark how sleep
Hath overcast their senses, where they lie
A band of loathly and detested hags,
Ancient virginities, with whom nor god
Nor man nor beast will ever deign to mate;
For evil were they born, and in the womb
Of earth they dwell, 'mid horrid Stygian caves,
Hated by mortals, damn'd by gods above.
Yet though they sleep, betake thee swift to flight,
And courage! thou hast many a weary mile

(v. 53—75.)

Of ground to tread in thy lone pilgrimage,
While they from continent to continent
Shall urge thee forward, and from sea to sea,
Across the wave-bound cities of the deep.
Faint not in spirit, brooding o'er the toil;
But hie thee straight to Pallas' citadel,
And clasp her ancient image in thine arms:
There in good time, so thou despairest not,
I'll get thee judges and an advocate,
And find the means of thy deliverance.
'Twas my advice that wrought thy mother's death;
And I will shield thee from the punishment.

ORESTES.

Divine Apollo, thou dost know the right;
And since thou know'st it, deal aright with me;
And oh! be kind, as thou art powerful.

APOLLO.

Remember! let not fear thy spirits quell.
Hermes, my brother, be it thine to watch, [*to* HERMES.
And be, as thou art call'd, the God of guidance,
Tending my suppliant: holy privilege,
To guard the weak, that Zeus hath granted thee,
And made thee bringer of good speed to men.
[*Exit* ORESTES, *conducted by* HERMES.

Enter the GHOST OF CLYTEMNESTRA.

GHOST.

Sleep on there, ho! and pray what need of sleepers?
So is it ever with you—woe is me!
I, that did murder, wander unanneal'd;
Departed spirits shun me like a plague,
Or else with foul reproaches torture me:
But no avenging deity is wroth
On my behalf, though I was foully slain.

You, too, neglect me, and betray my cause.
Your hearts, I trow, can see this bleeding breast:
Though slumber hath seal'd up the natural eyesight,
It brighteneth the vision of the mind,
And darkness maketh plain what daylight veils.
Ungrateful hags! full many a time and oft
Ye lapp'd your fill from my rich offerings,
When at the hour of midnight I stole forth
To heap my gifts upon your glowing altars,
And feed you with the incense that ye love.
O base return! O vile forgetfulness!
Look where the murderer, laughing you to scorn,
Bursts from the bonds your hands have knit for him,
As bounds the hart from out the hunter's snare.
Hear it, ye Furies! hear me plead my cause:
I make appeal to your eternal laws:
Oh! let not this an idle vision seem:
'Tis Clytemnestra calls you in a dream.

[*The* FURIES *mutter in sleep.*]

GHOST.

What! do ye mutter? Up, and to the chase:
He has found patrons and a resting-place.

[*The* FURIES *mutter.*]

GHOST.

Too much you sleep, and take no thought for me:
The slain is punish'd, but the slayer free.

[*The* FURIES *groan.*]

GHOST.

Dost groan? dost slumber? Rise, and do thy will:
Thou art not forward, save in working ill.

[*The* FURIES *groan.*]

GHOST.

When sleep and toil conspire to close the eyes,
Sapp'd of her might the fell she-dragon lies.

[*The* FURIES *mutter loudly, as if waking: the* LEADER *calls out, "Take heed," and the* CHORUS, *"Seize him," several times in rapid succession, giving tongue as hounds.*]

GHOST.

What, do ye yelp and whine? Out, noisy pack:
Be like stanch bloodhounds, follow up the track.
Let my sharp taunts sink deep into your breast;
Up, and be doing! Is 't a time for rest?
Blow forth the deadly venom of your breath,
Waste him with fire and smoke and lingering death.
[*Exit* GHOST.

LEADER OF THE CHORUS [*awaking*].

Why, how now, sluggard! Sleeping at your post?
Awake, arise—our labours else were lost.

[*She wakes the* FURY *next to her, she the next, and so on, in succession, until they all start up distractedly.*]

CHORUS.

Powers of vengeance! we're undone;
Whither, whither hath he run?
Much I've suffer'd, but in vain;
Deep, unutterable pain:—
We, the wakeful, shall be blamed,
We shall be for ever shamed.
From the nets the quarry's gone,
We were sleeping every one.
Stole away! Stole away!
Sisters, we have miss'd the prey.
[*Seeing* APOLLO.]
Ha, son of Zeus, 'tis thou hast been the thief!
'Tis thou hast snatch'd the victim from mine eyes!
What, shall a God to Murder bring relief,
And clasp a bloody hand in friendly guise?

Woe, when the stripling tyrant of an hour
  Can spurn the adamantine laws of Time;
When licensed felons mock the Furies' power,
  And Purity can stoop to shelter Crime!

A vision hover'd near me where I lay,
  Yea, lash'd me to the soul with scourges keen:
Still, still I see it, through the glare of day,
  A gory bosom, and a spectral queen.

Behold! the centre of a glorious fane
  Is streak'd throughout with dripping gouts of blood;
On hallow'd ground an everlasting stain
  Shall mark the spot where foul Pollution stood.

Degenerate God! for this did Heav'n's command
  Yield thee the keys of this time-honour'd pile,
That thou with Guilt shouldst follow hand-in-hand,
  And Prophecy's pure seat with blood defile?

Vain are thine arts, and sure is Fate's decree:
  Vainly thou part'st the culprit from his doom:
We dog his steps o'er earth and air and sea,
  And persecute his soul beyond the tomb.

APOLLO.

Aroint ye, beldames! Hence, accursed crew!
Relieve this temple of your noisome presence!
Lest from my golden bowstring I shoot forth
A hissing shaft, and rive your sooty hides,
So that for pain you vomit up the food,
The hateful food, that swells your glutted maws.
It is not meet that you approach these walls;
Go, where the Exècutors of judgment stalk,

Where heads are sever'd, eyes from out their sockets
Dug piecemeal, limbs disjointed on the rack;
Where men are pounded down to Hell with stones;
Where poor impalèd wretches gasp for death
Shrieking with agony. Ha! do ye mark
The horrid banquet, which your company
Doth gloat and revel in? a taste that grows
I' th' outward semblance of your hungry visage.
Seek for your home the grisly lion's den;
Batten with him on bones, lick dripping flesh,
And tarry not to vex this holy shrine.
Go feed, vile flock, without a shepherd's care,
Abhorr'd alike by all the Powers of Air.

CHORUS.

Apollo, thou hast said—now listen: Thou,
Thou art the single cause of all this mischief;
Not an accomplice, but the chief in guilt.

APOLLO.

Aye and indeed? nay, come we to the proof.

CHORUS.

Your oracles induced a mother's death.

APOLLO.

My oracles avenged a father's death.

CHORUS.

Next, you gave refuge to the murderer.

APOLLO.

Yea, in this temple did I harbour him.

CHORUS.

Besides, you have reviled our holy office.

APOLLO.

No: rather your profane intrusion here.

CHORUS.

And yet in this consists our privilege.

APOLLO.

What privilege? ye boast without your warrant.

CHORUS.

We were ordain'd to punish matricides.

APOLLO.

What, if the woman slain hath kill'd her husband?

CHORUS.

Aye: for a husband's is not kindred blood.

APOLLO.

O monstrous reasoning, that turns to scorn
The nuptial pledges of Imperial Zeus,
And makes a cipher of the Queen of Love,
To whom all human passions minister:—
Know that the marriage contract, rightly kept
With full observance, knits a stricter bond
Than any other form of earthly duty.
Wherefore, if murder of a wedded lord
Be counted blameless, and your anger sleeps,
By your own laws I claim Orestes' quittance:
Or else what justice, if you scourge the one,
And let the other triumph unrebuked?
I'll meet you on this question by-and-by:
Immortal Pallas shall the issue try.

CHORUS.

Think not that I will e'er the chase forego.

APOLLO.

Chase on: heap toil on toil, add woe to woe.

CHORUS.

What, do you scoff, and flout my sovereign sway?

APOLLO.

Were I thus king'd, I would not reign a day.

CHORUS.

Nay, without this, thou'rt mighty in the skies.—
Now to my task: an injured spectre cries:—

(v. 200—221.)

Come, ye Furies, far and wide
We must chase the Matricide;
Over mountain, over lea,
Over ocean, follow me.

APOLLO.

Follow one, and follow all—
Open to the suppliant's call
Are mine ears, and swift to aid,—
Shall the friendless be betray'd?
Then a clinging curse would be
On the perjured Deity. [*Exeunt.*

(v. 222—225.)

END OF THE FIRST ACT.

ACT II.

Athens—the Temple of Pallas.

[*A considerable interval of time is supposed to have elapsed between the foregoing and following parts of the Drama.*]

SCENE I.

Enter ORESTES.

ORESTES.

BY Phœbus' order, Pallas, I am here:
Vouchsafe kind welcome to the homicide,
No longer unredeem'd, nor black with guilt,
Nor spreading quick infection by the touch;
By intercourse with men, my crime hath lost
The keenness of its edge, and is effaced.
Yet not the less I've traversed land and sea
Led by the dictates of the Prophet-Lord,
Guiding my steps to reach this happy city,
Mine arms to clasp thine image.—Here I stand,
And trust the sequel of my fate to thee.
[*He embraces the image of the Goddess.*

Enter CHORUS.

LEADER.

Soho:—we've open'd on his trail anew:

Blood, blood, I smell 't:—follow the voiceless clew.
As hounds a wounded roebuck in a wood,
So hunt we out our prey by scent of blood.
Pants my bosom with fatigue:
Over many a weary league
Have I sped with wingless motion,
Like a ship that skims the ocean:
For hither hath the victim flown,
And somewhere here is crouching down.
I smell the blood of mortal man.
Search and look
In every nook,
Peep and pry and closely scan
Every place, about, around,
In the air and underground,
Till the Matricide be found.
[*Seeing* ORESTES.]
See! to Pallas' holy fane
Hath he brought his evil deeds:
Clasps her image, but in vain:
Vainly for a trial pleads.

Trial or penance shall he none;
Unabsolved shall murderers kneel:—
Wounds that with the lifeblood run,
Art of man can never heal.

Blood for blood—my crooked lip
Shall from thy fast-flowing veins
Drops of gory nectar sip:
Vengeance for a mother's pains.

Slowly, slowly, waste away,
Gnaw'd by my relentless fangs;

Quit the blessed light of day,
Doom'd to everlasting pangs.

Whoso doeth wilful sin,
Sacrilegious act or word,
Wrongeth guest, or friend, or kin,
Lo! above him hangs the sword.

Under earth grim judges sit,
Searchers of the inmost soul:
Lightest thought of man is writ
Deep in their recording scroll.

ORESTES.

Taught in the school of stern adversity,
I know, methinks, each purifying rite;
Where it is best to speak, and where keep silence.
Wherefore, in this extremity, the counsel
Of a wise teacher prompteth me to speak:
For sleeps the blood, and wanes from off my hand;
Its dark pollution hath been wash'd away.—
I stood before the altar, while the God
Fulfill'd the sacrifice of slaughter'd swine;
The blood of victims innocently shed
Absorb'd the guilty stain—and I am free.
'Twere long to tell how many mortal hands
I since have press'd in harmless intercourse;
For Sin grows old, and Time can purge the soul.
Now with pure lips to Pallas can I pray,
Queen of this land, to come and succour me;
So without help of battle she shall gain
Myself, my people, and the Argive race
To be her trusty and deserved allies.
Now, whether at her home in Libyan wilds,

Watching the eddies of her native brook,
She plants her foot erect, in act to march,
Or, sitting, veils it o'er with drapery;
Or, having view'd the broad Phlegræan plains,
Like a brave leader marshalling the van,
Cries, *Pallas to the rescue!* may she come:—
Her ears, I wot, can hear my voice afar:—
Oh may she come, and bring deliverance.

CHORUS.

Neither Apollo, nor the mighty Pallas
Will save thee from perdition: thou shalt lie
Deep in Hell's prison-house, a joyless ghost,
A bloodless bait of devils, and a shadow.
What, art too proud to answer? dost defy
My vengeful threats, thou who wert born and rear'd
A scapegoat for my altar? Aye, and quick,
Not sacrificed, I'll tear thy quivering limbs:
Now hear the spell that binds thy soul to me.

LEADER. [*Recitative.*]

Come, let us weave the dance—and, sisters, choose
The dark outpourings of a baleful muse:
So by our strains shall sceptic mortals know
That Retribution follows Crime below.
He who hath walk'd in Virtue's quiet ways,
In peace shall live, in peace shall end his days;
But if a wretch with murder dyes his hand,
Close at his heels the fierce Avengers stand.

CHORUS.

Mother Night, from whom I spring,
A curse to every guilty thing
On the earth or in the grave,
Hear me, Mother! hear, and save.

(v. 283—313.)

Justice sleepeth, when a God
Snatches from my hand the rod,
Breaks the bond my spells have tied,
Steals from me the Matricide!

Against the Devoted
We mutter a spell,
Shall bar him from heaven,
Shall bind him to hell:
We lash him to frenzy
By dissonant hymns,
And harrow his spirit,
And wither his limbs;
And blight him, and scorch him
With soul-killing fires,
Till the last ray of life
In the socket expires.

From the primal laws of Fate
Comes my office and estate:
Strife, that channels kindred blood,
And violated brotherhood,
Unavenged shall never be,
While the trust is held by me:
I haunt the path of the guilty one
Every where beneath the sun
Till his race of life be run;
When his eyelids close in death,
Penal torture followeth;
Passeth not with passing breath.

Against the Devoted
We mutter a spell,
Shall bar him from heaven,

(v. 314—326.)

Shall bind him to hell;
We lash him to frenzy
By dissonant hymns,
And harrow his spirit,
And wither his limbs;
And blight him, and scorch him
With soul-killing fires,
Till the last ray of life
In the socket expires.

When first we arose from the womb of Night,
Our lot was portion'd by fix'd birthright:
We reign unenvied and alone;
Nor lives the God that would care to own
A place at our revels, a seat on our throne.
We wear not robes of snowy sheen,
But the shadowy cloak of the sable Queen;
The nectar-feasts we may not share;
We fix'd our habitation there,
Where Malice prowls, and hungry Lust,
Where Strife and Murder find a home;
But when the fulness of time is come,
We strike, and crumble them to dust.

Never will I from my duty swerve:
Be it a care to the Lords I serve
That deprecating cries and tears
Be check'd before they reach mine ears:
For Zeus expels our loathèd rites
Far from the ken of his satellites,
And holds his majesty too high
To mingle words with such as I.
Yet wary must the victim be
That doubles from the fatal snare,

(v. 326—346.)

When I leap like a torrent through the air
With headlong speed and fiendish glee,
And fasten on the fainting prey,
And hale him to his doom away.

All human pomp, all high renown,
Must to a shadow dwindle down,
When we, the black-cowl'd sisters, meet,
And circle round the child of Sin,
Nearer and nearer closing in,
With clamour wild and weird-like feet:
Torture and madness are then his lot,
But he stands still, and knows it not,
So dark a mist his vision veils;
And scandal's softly whisper'd tales
Enfold his kindred like a pall;
For one man's guilt attaints them all.

Ever watchful, swift to wrath,
Dwelling in our sunless bowers,
We must tread a hated path,
Closed to other feet than ours.

We judge the quick, we judge the dead;
Mortals! who absolved would be,
Worship with a holy dread
Our time-honour'd ministry.

(v. 346—374.)

SCENE II.

Enter PALLAS.

PALLAS.

From lone Sigeum and Scamander's banks
I heard, methought, a supplicating cry:
Whilst eager to forestal usurping claims
I took possession of the conquer'd shore,
Which at the fall of Troy, the warrior-kings
Gave as my portion of the hard-won spoil
By seisure in fee-simple: I in turn
Convey it as a gift to Theseus' heirs.
Thence have I plied my never-wearied feet,
Oar'd by this flapping shield in lieu of wings:
No other car, no other steeds have I.
Now when I view these settlers in the land,
I fear them not, but marvel whence they came,
And fain would ask, what this assemblage means?
Who is the Man that kneels before mine image,
Who these strange Beings, different in shape
From Gods above, and denizens of earth?
No worse of them I'll say: it is not meet
To slander others, though oneself be pure.

CHORUS.

Daughter of Zeus, concisely will I speak:
We are the children of eternal Night,
Called "Aræ" in our subterrene abodes.

PALLAS.

I know your race, and whence the name's derived.

CHORUS.

Then you shall briefly learn our office too.

(v. 375—397.)

PALLAS.

Gladly I'd learn it—be it yours to tell.

CHORUS.

We chase the man that spills his fellow's blood.

PALLAS.

Good:—and what limit to your victim's flight?

CHORUS.

None, save where joy is nowise entertain'd.

PALLAS.

And is it thus you persecute this stranger?

CHORUS.

Aye, even thus: because he slew his mother.

PALLAS.

Urged by no fears, no impulse from without?

CHORUS.

What impulse can excuse a deed so foul?

PALLAS.

Two parties are at issue—one hath spoken.

CHORUS.

He neither will accept, nor tender oath.

PALLAS.

You love the name, but not the works of Justice.

CHORUS.

How so? instruct me, an' your wisdom likes.

PALLAS.

Oaths cannot change the merits of a cause.

CHORUS.

Well—hear the evidence, and judge yourself.

PALLAS.

To me, then, you refer this arbitration?

CHORUS.

Aye; for we hold you worthy of the office,
And coming from a worthy parentage.

(v. 398—413.)

PALLAS [*to* ORESTES].

What will you answer, Stranger, to their charge?
Tell me your lineage and your country first,
Relate the chance that brought you hither-ward,
Then quit yourself of this imputed guilt;
If trusting to the justice of your cause
You fly for refuge to my altar-seat
Ixion-wise, a noble suppliant:—
To each of these demands make clear reply.

ORESTES.

From thy last words, Athene, I'll begin,
And clear myself of one momentous charge.
The curse of blood no longer clings to me;
Nor doth mine hand infect thine image now:
Be this the proof:—by immemorial law
The murderer's lips are seal'd, until such time
As by the blood of slaughter'd swine his hands
Are purged from sin; this done, he is absolved.
These rites have I perform'd,—the sacrifice,
The lustral water, and the intercourse
With human dwellings—all hath been observed:
Nor doth this matter still affect the case.
My name and lineage are quickly told.
I am an Argive; and thou know'st my sire,
The captain of the fleet, great Agamemnon,
Whom thou didst aid to sack the walls of Troy.
When to his native city he return'd,
Basely he perish'd:—my black-hearted mother
Snared him to death in many-twisted toils;
Witness the fatal chamber, and the bath.
I was an exile then: at my return
I stabb'd my mother—I admit the fact—
In retribution for a father's blood.
The guilt of this, if guilt indeed there be,

(v. 414—442.)

Apollo shares: his oracles foretold
That horrid pangs should rack my craven soul,
Unless I slew the slayers.—I have done:
On thy decision doth the issue hang;
In thy decision I will acquiesce.

PALLAS.

The matter is too great for mortal judge;
And hardly doth my Godhead warrant me
In sitting to adjudicate a suit
Of murder, that from fierce resentment springs.
Yet, since thou comest absolute in all
The needful rites of expiation,
I may not overlook thy suppliant prayer,
But bid thee welcome to this friendly city.
For these—they have an awful duty too:
And should my verdict baffle their revenge,
The venom of a dark unsated spirit
Falls on the ground, and festers there for aye,
A noisome and intolerable plague.
Hence my dilemma:—go they, or remain,
Victors or vanquish'd, each alternative
Is fraught with much embarrassment to me.
Yet since the matter hath devolved on us,
A jury bound by oath will I empanel,
And frame an everlasting ordinance.

[*To the* FURIES.]

Summon your witnesses, adduce the proofs,
True evidence that simplifies the case;
And I will meet you, having chosen first
The worthiest of my people, who shall swear
To judge the issue well and righteously.

[*Exit* PALLAS.

CHORUS.

Now faction turns to nought the ancient laws:

(v. 443—468.)

Now foul is fair—and Murder wins the cause.
Clear'd is the path to each felonious deed;
Children shall lightly stab, and parents bleed.
No more the vengeful Sisterhood maintain
A watch on crime: appeal to us is vain;
Henceforth, no guilt so darkly dyed shall be,
But it will meet immunity from me.
He that relates his neighbours' ills, shall know
Himself involved in deeper gulfs of woe:
Certain the pain, uncertain the relief:
Care shall soothe Care, and Sorrow comfort Grief.

Fathers, by your sons betray'd,
Mothers, by your offspring slain,
Call no more on us for aid
With a solemn, plaintive strain:
"Oh, where is Justice? where the Furies' throne?"
Justice is exiled, and her temple gone.

Well for him whose earthly lust
Limits, conscience-set, restrain;
Well for him who gleans with trust
Wisdom out of suffer'd pain:
But how shall they, who steel their hearts from fear,
The sacred majesty of Law revere?

Not in extremes can truth exist:
Approved by me hath never been
The Outlaw, nor the Formalist:
But God hath bless'd the golden mean.

Pride is the first-born child of Sin;
But Piety, and Self-control,
A heart well disciplined within,
Lead all men to the wish'd-for goal.

(v. 469—509.)

Thou that aright wouldst guide thy feet,
Oh, worship Justice; never spurn,
With godless scorn, her altar-seat;
For Vengeance cometh in its turn,

And certain doom the sinner waits:
Honour thy parents, and protect
The stranger that is in thy gates:
Be watchful, wise, and circumspect.

Live virtuously without constraint;
Be just without the hope of meed:
Come woe, thy spirit shall not faint;
Come weal, thou shalt be blest indeed.

The wicked for awhile may glide
Athwart the quiet waves—anon
The storm-blast roaring far and wide
Whelms his frail bark—and it is gone:

Then battling with the crested flood
He calls on Gods that will not save:—
Heaven laughs to see th' impetuous blood
Grow chill beneath the stifling wave;

And all the wealth, by which his soul
To hedge herself made vain endeavour,
Is wreck'd on Justice' hidden shoal,
And, unregretted, sinks for ever.

(v. 510—535.)

END OF THE SECOND ACT.

ACT III.

SCENE I.

Enter PALLAS (*conducting the* TWELVE AREOPAGITES, *who take their seats*), ORESTES, *and* CHORUS.

PALLAS.

MAKE proclamation, herald, and convene
The people. Let the loud Tyrrhenian trumpet,
Fill'd with the breath of man, cleave the wide air,
And speak shrill treble to the citizens.
While that this Court is sitting, it is best
To keep a solemn silence, and receive
My ordinance : for thus the general state
Shall reap a harvest of eternal good,
And, specially, the long-contending claims
Of these our litigants be judged aright.

[*Trumpet sounds.*

To them enter APOLLO.

CHORUS.

My lord Apollo, pr'ythee rule thine own.
Resolve the Court what makes *your* presence here.

APOLLO.

First, I am here as witness ; (the defendant

Was suppliant in my temple, and 'twas I
That purified him from the stains of blood;)
And then as advocate, I come prepared
To justify the murder of his mother:
Wherefore, let some one introduce the suit,
To whom this office rightly appertains.

PALLAS.

I introduce the suit; [*to the* FURIES] it rests with you,
The plaintiffs, to speak first, and state the facts
From their commencement, to the jury here.

CHORUS.

Though we are many, we will speak as one:
(*To* ORESTES) Do you reply alternate word for word.
First, did you slay your mother—aye or no?

ORESTES.

I slew her: I will not deny the fact.

CHORUS.

Then in the wrestling-bout one fall is mine.

ORESTES.

Nay, crow not thus, until your foe is floor'd.

CHORUS.

Natheless you own that you did murder her.

ORESTES.

Yea, sword in hand, I pierced her naked throat.

CHORUS.

Whose instigation prick'd you—whose advice?

ORESTES.

Apollo's oracle: himself is witness.

CHORUS.

What! did the prophet sanction matricide?

ORESTES.

Aye, and I still repine not at the chance.

CHORUS.

But if condemn'd, you'll change your note anon.

(v. 547—567.)

ORESTES.

I have no fears. My father's spirit aids me.

CHORUS.

Wretch! trust you to the Dead, a mother kill'd?

ORESTES.

Two crimes of hers gave colour to the deed.

CHORUS.

How so? explain, and let the jury hear.

ORESTES.

She slew a man—that man my father.—

CHORUS.

—Death
Absolves her then;—*you* live for punishment.

ORESTES.

Why did you not pursue her when alive?

CHORUS.

It was not kindred blood your mother shed.

ORESTES.

And was she then of kindred blood to me?

CHORUS.

Did she not bear thee, murd'rer, in her womb?
Wouldst thou disown such dear relationship?

ORESTES.

Stand forth, Apollo, and expound the law
That quits my soul of homicidal guilt.
The fact brooks no denial: 'tis confest;
But whether I was justified or no,
This question must your wisdom now resolve.

APOLLO.

Grave Senators of Athens, mighty Court,
I come to advocate this cause aright;
And as a Soothsayer, I may not lie.
Know that in all my utter'd oracles
Whate'er the subject, be it man or state,

I but interpret the commands of Zeus:
An argument of force; which draws you on
To further Zeus's schemes, whose sovereign will
Should be the goal and anchor of your faith.

CHORUS.

Zeus, you aver, commanded you to tell
Orestes this: t' avenge his murder'd sire,
And in his vengeance, slight a mother's claims?

APOLLO.

Aye, truly:—mark how wide the diff'rence is.
A noble prince, in whom the gift of heav'n
Vested his birthright of authority,
Dies by a woman's hand—not slain in war
By arrows of some puissant Amazon;
Far baser was his fate, as you shall hear,
Pallas, and ye, the judges of this cause.
Him, coming homeward from his long campaign,
Laden with honour, the false Queen received
With open arms and honey'd phrase of love:
But as he bathed his royal limbs, she threw
A broider'd robe athwart the vessel's length
From end to end, and smote her helpless lord
Ensnared within the spangled drapery.
Thus have I told you how the hero fell,
The all-revered, the leader of an host:
And thus I paint his murderess, to excite
Meet indignation in the judges' breasts.

CHORUS.

Zeus, as you say, takes part with injured sires:
But Zeus hath chain'd *his* sire, the aged Cronus.
How will you solve the inconsistency?
[*To the* JURY] Give your attention, citizens, to this.

APOLLO.

Ye loathly monsters, whom the Gods abhor,

(v. 588—614.)

Fetters, we know, are med'cinable ills,
For with their loosing, comes the remedy:
But when the dust hath suck'd the blood of man,
No healing charm can bring him back to life:
Not the great lord of Heav'n, who in a breath
Makes and unmakes all other things at will,
Hath found a spell to reinstate the dead.

CHORUS.

Say that you gain this verdict—mark what fruits,
What bitter fruits from his acquittal grow.
How shall Orestes here, his mother slain,
Remain at Argos in his father's house?
How claim admittance to the public altars,
Or lustral water that his tribesmen use?

APOLLO.

This will I tell, and prove by argument.—
The mother cannot be, in procreation,
The generative agent; she receives
And holds the fœtus in her passive womb.
The male begets; the female entertains
As 'twere a guest, and nurtures into life
The formless germ, unless God cripple it.
In proof whereof—a father may produce
Offspring alone, without the mother's aid:
Witness the daughter of Olympian Zeus,
Not foster'd in the darkness of a womb,
But born in full maturity, a scion
Such as no other parent-stock might rear.—
Thrice honour'd Pallas, I in all things else
Strive to exalt your citizens' renown,
And to this end I bade Orestes sit
As suppliant in your temple; to secure
His well-earn'd gratitude to you and yours,
And knit a compact of alliance, strong

To pledge the generations yet unborn,
Athenians and Argives, for all time.

PALLAS.

Enough of speaking. Let the Jury now
Record their votes with all sincerity.

CHORUS.

Our ammunition in the war of words
Is spent; and I to hear the issue wait.

PALLAS.

How shall I judge, and yet not anger you?

CHORUS [*to the* JURY].

Strangers, ye know the facts: be mindful of
The oaths ye took, and vote accordingly.

PALLAS.

Burghers of Athens, ye who first decide
A suit of bloodshed, hear my ordinance;
And let the people, while this city stands,
Regard you as an everlasting court.
This hill of Ares and Acropolis
The Amazons entrench'd, and capp'd with towers,
What time they warr'd against the reigning king
Theseus, to fight their ancient quarrel out:
And here they sacrificed to Ares, whence
This AREOPAGUS derives its name.
Religion here, and inborn loyalty
Shall interpose a barrier, night and day,
Betwixt my citizens and wrongful deeds;
Except they tamper with their country's laws.
Should muddy streams defile the crystal well,
The traveller hath not wherewithal to drink.
Let not despotic power nor anarchy
O'ercrow your government. Embrace the mean:
Nor banish all religion from the State.
Who that is not religious can be just?

(v. 642—669.)

Cleave to religion, and you shall possess
A bulwark of the land, stronger than those
That fence the Scythian horde, or Pelops' sons.
This Court I stablish, incorruptible,
Severe, majestic, at the hour of night
Awake to guard the sleeping citizens.—
Thus have I left to your posterity
My best advice.—Arise, ye judges, take
Each man his ballot, and decide the suit
With due remembrance of your plighted oaths.

[*The* FIRST AREOPAGITE *votes.*]

CHORUS [*to the* JURY.]

Be ruled by me; nor wilfully defy
The Powers that claim your hospitality.

[*The* SECOND *votes.*]

APOLLO.

Be ruled by me; nor impiously withstand
My oracles, and Zeus's high command.

[*The* THIRD *votes.*]

CHORUS.

Tush, you have meddled with a murd'rous deed:
Henceforth your prophet-lips shall cleansing need.

[*The* FOURTH *votes.*]

APOLLO.

What! did great Zeus his majesty impair
Because he listened to Ixion's prayer?

[*The* FIFTH *votes.*]

CHORUS.

'Tis well:—disgrace me, and dismiss me hence—
I'll haunt your country like a pestilence.

[*The* SIXTH *votes.*]

APOLLO.

The Gods, both old and young, abhor your name;
Mine, mine shall be the triumph—yours the shame.

[*The* SEVENTH *votes.*]

(v. 670—692.)

CHORUS.

Lured by your arts, the Fates unwitting gave
To Pheres' son exemption from the grave.

[*The* EIGHTH *votes.*]

APOLLO.

Should not a God, if worshipp'd well, bestow
Aid on his votary in the hour of woe?

[*The* NINTH *votes.*]

CHORUS.

You steep'd our souls in wine, and turn'd to scorn
Our rights, that with the birth of Time were born.

[*The* TENTH *votes.*]

APOLLO.

Cast in this suit, you presently shall spit
Poison, that injures not your foes a whit.

[*The* ELEVENTH *votes.*]

CHORUS.

Scoff as you list; I wait to hear the end:
Now to this state shall I be foe or friend.

[*The* TWELFTH AREOPAGITE *votes.*]

PALLAS.

It falls on me to give my vote the last,
And I record it in Orestes' favour.
My birth was motherless, and I defer
In all things, saving wedlock, to the male;
And range me wholly on the Father's side:—
Nor do I much regard the Woman's fate
Who slew her lord, the head of all her house.
Wherefore, should equal votes appear for each,
Orestes conquers.—Empty out the urns,
Whoso hath been appointed to this office.

ORESTES.

Oh! tell me, Phœbus, what shall be the end?

(v. 693—714.)

CHORUS.

Oh, Night! dark-visaged mother, seest thou this?

ORESTES.

Now have I reach'd the goal of life or death.

CHORUS.

Shall I be ruin'd, or be worshipp'd still?

[*The ballots are turned out of the urn and counted.*]

APOLLO.

Count out the suffrages aright, my friends;
See that ye carefully distinguish them.

CHORUS.

In lack of care lies mischief; oft ere now
A single vote hath made or marr'd a house.

PALLAS.

Verdict—ACQUITTAL from the charge of murder;
For equal are the votes on either side.

[*She gives her casting vote in favour of* ORESTES.]

ORESTES.

Oh, Pallas! oh, preserver of my house!
A wretched outcast from his fatherland
Hast thou restored. Henceforth among the Greeks
In conversation, men shall say of me,
" He is once more an Argive, and he dwells
Upon his patrimony, by the help
Of Pallas, and of Phœbus, and of him
The mighty Third, who sets his seat on all,
Zeus Soter:" he respects my murder'd sire,
He saves me from my mother's advocates.
Now will I turn me homeward, having first
Sworn a great oath to these your citizens,
That from this day, through all succeeding time,
No monarch that bears rule in Argolis
Shall bring against you his embattled host.
For we ourselves, though lying in the tomb,

Should any prince transgress this oath of mine,
Will cross his path with terrible portents,
And cause him to repent the perjury.
But if they keep my pledges, and maintain
True amity with this confederate state,
We will regard them with benignant eyes.
Farewell, great Goddess;—fare ye well, my friends;
O may you wrestle bravely with your foes,
Steadfast amid the hurtling shocks of war,
And march victorious from the battle-field.

[*Exeunt* ORESTES *and* APOLLO.

SCENE II.

CHORUS.

Young upstart Gods have spurn'd the power
Ordain'd by law, confirm'd by age;
Disgraced I wander from this hour,
And chew the cud of baffled rage.

Yet on this country, ere I go,
My heart shall scatter venom round;
Venom, the counterpart of woe;
Yea, justly will I curse the ground:

Foul Leprosy and swift Decay
Shall bring to nought the peasant's toil;
The germs of life shall melt away,
And deadly blotches brand the soil.

(v. 738—756.)

Why do I weep? What gain in tears?
Shall I become this people's pest?
Ah me, that our declining years
Should sink, degraded and opprest!

PALLAS.

Nay, take it not to heart so wofully :—
You are not vanquish'd, for the votes in truth
Were equal, and exempt you from disgrace.
And further; on the part of Zeus was given
Clear evidence, (and he, the God who spake
The oracle, was foremost witness too,)
That from this deed Orestes gat no blame.
Let not the lightning of your heavy wrath
Shrivel the soil;—continue not in anger;
Nor by emitting poison from your lungs,
Fell influences that gnaw the growing seeds,
Cause nature's murrain, bleak sterility :
And here I promise, that you shall possess
A dwelling-place and vaulted crypts within
This land of mine; then will you sit enthroned
On altars bright with fatness, and exact
Endless devotion from these citizens.

CHORUS.

Young upstart Gods have spurn'd the power
Ordain'd by law, confirm'd by age;
Disgraced I wander from this hour,
And chew the cud of baffled rage.

Yet on this country, ere I go,
My heart shall scatter venom round;
Venom, the counterpart of woe;
Yea, justly will I curse the ground :

(v. 757—781.)

Foul Leprosy and swift Decay
Shall bring to nought the peasant's toil;
The germs of life shall melt away,
And deadly blotches brand the soil.

Why do I weep? What gain in tears?
Shall I become this people's pest?
Ah me, that our declining years
Should sink, degraded and opprest!

PALLAS.

What degradation? Oh! beware, beware,
Lest passionate excess should urge you on
To mar the rich fecundity of Earth.
I too rely on Zeus—what need to boast?
Alone of all the Gods I know the keys
Of those dread storehouses, where sealèd lie
The thunderbolts; but now I need them not:
No! rather be persuaded, and repress
The noxious blossom of a hasty tongue;
Let the fierce tide of your resentment sleep,
Since you are greatly honour'd, and received
To fellowship with me; so shall you gain
The first-fruits of this land i' th' aftertime,
Offerings for children, and for marriage-rites,
And I shall reap your gratitude for ever.

CHORUS.

Alas, what insults have I borne!
To think that I, the Ancient One, must dwell
A helpless mark for hate and scorn
On th' upper world, deserted and forlorn!
Oh, heavy fate! Oh, Earth and Hell!
What pain is this that pierces like a thorn?

Blow forth, my rage, a deadly blight:
Oh, hear me, hear me, mother Night!
Oh, hear thy wretched daughter call,
Shorn of her strength by fraud, betray'd, bereft of all!

PALLAS.

I am resolved to bear your angry mood,
For you are old, and wiser far than I,
Though gifted with no mean intelligence.
When you have settled on some distant shore
You will regret us; this can I foresee;
Our commonwealth shall grow with growing years;
Beside Erechtheus' temple shall you dwell,
Enshrined in honour, and adored with pomp
Greater than other nations can bestow.
Oh, whet not then the bloody sword of strife
Against this country, goading youthful spirits
To fiery passion, worse than wine excites:
Nor plucking out the hearts of fighting-cocks,
As 'twere engraft them in my people's breasts,
To kindle mutual animosities.
Let foreign wars enow be found for him
Whose bosom pants with eager thirst of fame;
But all domestic quarrels I gainsay.
Such terms I offer; take them or reject;
Entreat us well, you shall be well entreated,
Shall evermore be worshipp'd, and partake
The blessings shower'd upon this favour'd land.

CHORUS.

Alas, what insults have I borne!
To think that I, the Ancient One, must dwell
A helpless mark for hate and scorn
On th' upper world, deserted and forlorn!
Oh, heavy fate! Oh, Earth and Hell!
What pain is this that pierces like a thorn?

(v. 807—837.)

Blow forth, my rage, a deadly blight:
Oh, hear me, hear me, mother Night!
Oh, hear thy wretched daughter call,
Shorn of her strength by fraud, betray'd, bereft of all!

PALLAS.

Still must I importune, and speak you fair,
Lest it be said that you, an ancient God,
Were thrust aside to perish in disgrace
By me your junior, and town-haunting men.
Yet if you hold Persuasion in respect,
The honey'd words that issue from my tongue,
Why then remain: but if you still refuse
To hear my voice, you cannot justly wreak
Revenge upon this unoffending land.
Your portion is assign'd, and at your choice;
Your worship fix'd:—accept it, and remain.

CHORUS [*after a pause*].

Pallas, what kind of home shall I enjoy?

PALLAS.

A home exempt from grief;—refuse it not.

CHORUS.

Say I accept—what privilege is mine?

PALLAS.

Without your aid, no family shall prosper.

CHORUS.

Will you achieve that I be thus empower'd?

PALLAS.

Aye, and will favour those who worship you.

CHORUS.

And pledge yourself to this for future time?

PALLAS.

The surest pledge was my spontaneous promise.

CHORUS.

I yield, and do repent me of my wrath.

(v. 838—860.)

PALLAS.

So be it: tarry, and acquire new friends.

CHORUS.

What strains then shall I chant for their behoof?

PALLAS.

Whatever tends to unalloy'd success,
Ask on the part of Earth and Air and Sea:—
Let summer gales float lightly o'er the land
Laden with sunshine; let the fruits of Earth,
And kine, enriching these my citizens
With streams of plenty, never know decrease;
And let the human generations thrive.
As for the wicked—root them out apace:
For like a careful horticulturist,
I love to see the stock of good men flourish
Unscathed by rank and interloping weeds.
Such are your privileges: as for me,
Touching the brilliant jousts of friendly war,
I'll help my nation to the foremost place,
And cheer them with the smiles of victory.

CHORUS.

Right gladly, Pallas, shall I gain
Thy fellowship, nor slight the town
Where Zeus and conquering Ares reign,
Stronghold of Faith, the head and crown
Of worship; in whose altars, bright
With sacrifice, the Gods delight.
Here, reconciled to thee and thine,
With kindly prescience I divine
That, quicken'd by the sunny beam,
The fertile womb of Earth shall teem
With gushing floods of wine and oil,
And nature deck the happy soil.

(v. 861—886.)

PALLAS.

Such benefits have I bestow'd;
Such dark inexorable Powers
In Athens fix their new abode,
And bless her consecrated bowers;

Dread Goddesses, that over all
Man's fortunes make their influence felt:
Who smite the wicked, and they fall;
But wist not whence the blow was dealt.

Some secret curse, some guilt bequeathed
O'ertakes the proud, a silent doom:
The sword of vengeance, never sheathed,
Lays low their beauty in the tomb.

CHORUS.

Let winds that gender blight exhale
Their noisome breath in distant skies;
Let drought and withering mildew fail
To blast the flow'ret's opening eyes:
Contagious Fogs, I warn you hence:
Aroint thee, barren Pestilence!
May ripening grain enrich the field,
And fleecy flocks twin-offspring yield:
And may the people o'er whose land
These gifts are pour'd with lavish hand,
Offer the first-fruits of the Earth,
And praise the Gods that gave them birth.

PALLAS.

O hear, ye bulwarks of the state,
What wealth her promises portend!
Amongst the Gods her name is great,
And men beneath her footstool bend:

(v. 887—912.)

And some blithe hearts her favour cheers,
That sweet their hymns of gladness rise;
And unto some, a life of tears
Bedims the brightness of their eyes.

CHORUS.

Untimely death, and sudden hurt
From Athens' sons, kind Heaven! avert:
Nor let her daughters vainly pray
For blessings on their marriage-day:
And you, my Sisters, that uphold
The laws, impartial as of old,
Ye Fates! be where you list severe;
But, save in kindness, come not here.

PALLAS.

I joy to hear your auguries
In mild forgiving accents sung;
And much I love Persuasion's eyes,
That watch'd the pleadings of my tongue:
For greatly did my prayer incense
Your wrathful mood; but mighty Zeus,
The patron-God of Eloquence,
O'ercame you, and you sought a truce:
Nor, save in bounty, shall remain
The rivalry betwixt us twain.

CHORUS.

Let Civil War, black nurse of Crime,
Be hush'd within this happy clime;
Let not the storms of Faction roar,
Nor slake the dust with kindred gore.
May those who cherish Peace aright,
In hatred, as in love, unite;
And all the ills that plague mankind
Shall pass them as the harmless wind.

(v. 913—942.)

PALLAS.

What, have ye learnt the way to bless?
From these dread Persons I foresee
A future fraught with happiness
To these my citizens and me.
Let us be wise, and court them still,
And foster mutual good-will;
So shall our fame be spread afar,
And Justice shine our guiding-star.

CHORUS.

O fare ye well, 'midst all that wealth can give,
Who sit near Zeus's ever-glorious throne:
A virgin-goddess suffereth you to live
Beneath her wings, and will protect her own.

PALLAS.

[*Stations herself at the head of the* CHORUS, *where they are joined by the* ESCORT *of* FEMALES *with torches.*]

Fare ye well also; but I first require,
To guide you to your chambers underground,
Devout processions, and the sacred Fire;
And let the altars scatter incense round;

So shall you ward off mischief from the land,
So crown our enterprises with success:
Lead on, Athenians, lead your chosen band,
And heartily your new-found Patrons bless.

CHORUS.

Farewell once more! I bid farewell to all,
Both Gods and men, that in this town abide:
Cling to our worship, whatsoe'er befall;
So to your prayers shall nothing be denied.

PALLAS.

I praise the tone of these your promises;
And will conduct you, by the solemn glare

Of torches, to your cavernous abodes,
With these attendants, virgin-sentinels
That watch mine image: Come, ye beauteous train
Of maids and children, flower of Theseus' land,
And reverend matrons, clad in scarlet robes;
Do them all honour; let the torch-fires glow
To light them on their way: for future years
This company, that settles in our town,
Shall look on you benignly, and vouchsafe
To bless the fortunes of your countrymen.

Song of the Escort.

Come, ye virgins born of Night,
Come, adored with many a rite,
Marshall'd by a solemn train
Homeward to your cells again:—
While adown the glen we sweep,
Brother-townsmen, silence keep.
Waves on high the glimmering torch
Pointing to yon cavern's porch;
Follow, girls, and as ye go
Tripping featly, sing with me
Merry songs of jubilee;
Let the sweet libations flow
Redden'd bythe fiery glow.
Mighty Zeus, All-seeing guide,
And Destiny with Zeus allied,
In the hour of need came down
Bringing aid to Pallas' town.
Youths and maidens, sing with me
Merry songs of jubilee.

[*Exeunt.*

(v. 977—999.)

ΑΙΣΧΥΛΟΥ ΕΥΜΕΝΙΔΕΣ.

INTRODUCTION.

PART I.

MÜLLER'S DISSERTATIONS—NUMBER OF CHOREUTÆ EMPLOYED IN THE TETRALOGY —NUMBER OF THE CHORUS IN THE EUMENIDES—DISPOSITION OF THE CHORUS— SCENIC ARRANGEMENTS—DUTY OF AVENGING BLOOD—DUTY OF ORESTES—POSITION OF THE HOMICIDE—EXPIATION FOR BLOOD—HILASMOI AND KATHARMOI—PURIFICATION OF ORESTES—ATTIC COURTS FOR HOMICIDE—JUDICIAL PROCEEDINGS IN ÆSCHYLUS—EXEGESIS OF THE JUS SACRUM—MYTHIC CONCEPTION OF THE ERINNYES —THEIR CULTUS GENERALLY—AT ATHENS—ÆSCHYLUS'S CONCEPTION OF THEM— ZEUS SOTER—POETICAL COMPOSITION OF THE ORESTEA.

Müller's Dissertations.

§ 1. No edition of the Eumenides of Æschylus would now be considered complete unless it in some sort recognised the valuable Dissertations of C. O. Müller. The Cambridge translation of this work, published in 1835, is now out of print: the present Editor has therefore judged it expedient to draw up an Analysis of the principal Essays, sufficiently brief to be comprised within the limits of an Introductory Chapter: to which will be added a Second Part, compiled from various sources, and containing a critique upon the more speculative and unsupported portion of Müller's book—his second Dissertation—which cannot be safely submitted to the reader's unqualified perusal.

Number of Choreutæ employed in the Tetralogy. Müller's Dissertations, pp. 47—54.

2. Æschylus having determined to present himself as a candidate for the Tragic Prize, with his Trilogy of the "Orestea" and the "Proteus," a Satyric Drama, Xenocles of Aphidna was appointed to furnish him with a Chorus. The question here naturally arises for our consideration, *how many Choreutæ did Xenocles engage to provide?* We are told by the ancient Grammarians, "that the usual number of the Tragic Chorus was

either twelve or fifteen:" and this statement has always been understood to imply, that the said twelve or fifteen individuals performed the choric parts in all the four plays successively. 3. But besides the great difficulty of training people of no very high attainments in Art to undertake so many different characters, sometimes male, and sometimes female; we know that Æschylus frequently employs in his dramas a number of persons, who are, properly speaking, neither actors nor Choreutæ, although they bear a strong resemblance to the latter. Of such a description are the Areopagites and the Escort of Women in the Eumenides: the last-mentioned body even sing the closing ode of the play. 4. Whence we may infer, first, that in addition to the proper Chorus of each individual drama, the one belonging to some other part of the same Tetralogy occasionally appears as a kind of Accessory Chorus; and secondly, that the regular Chorus of one drama was quite distinct from that of the others. Nay, in Choeph. 1044, we find the regular Chorus of Women, and the Accessory one of Furies, actually seen on the stage together, where Orestes exclaims,—

> *Δμωαὶ γυναῖκες, αἵδε Γοργόνων δίκην*
> *Φαιοχίτωνες καὶ πεπλεκτανημέναι*
> *Πυκνοῖς δράκουσιν· οὐκέτ᾽ ἂν μείναιμ᾽ ἐγώ.*

And although the Choephorœ are not supposed to behold the Furies here, their presence is unquestionably visible to the audience. We may, therefore, classify the Principal and Accessory Choruses belonging to the three plays of the Orestea, in the following manner:—

I.	II.	III.
Old Men.	Women.	Furies.
Women from II.	Furies from III.	Old Men from I.
		Women from II.

In the closing scene of the Eumenides, it is evident that all these three Choruses must be on the stage at once: for the Areopagites have not quitted their position when Pallas summons the Escort of Women.

5. These considerations afford ample evidence that the whole number of Choreutæ assigned for a Tetralogy was far greater than twelve or fifteen. Now the Tragic Chorus was immediately derived from the Dithyrambic; and that, we know, consisted of fifty persons. This brings us nearer the mark; but the number 50 must be taken with some modification. The Dithyrambic Chorus was cyclic; that is, it danced *in a circle* round the Dionysian Altar; the Tragic was quadrangular (*τετράγωνος*), and drawn up in rank and file. It was, therefore, a composite number; and as the components could scarcely be so far apart as that the one should double the other, viz. 5×10, so as to make up the number 50, we may more reasonably conclude that it was $6 \times 8 = 48$: which, if divided equally, would allow twelve choreutæ for each play. And this is probably what the Grammarians meant, in their statement "that the Tragic chorus consisted of twelve or fifteen."

Number of the Chorus in the Eumenides, pp. 54—61.

6. In the Agamemnon, it is clear that the number of the regular Chorus was *twelve*. When the Gerontes hear the death-cry of their sovereign, and are debating what course to pursue, twelve suffrages only are given; and if it be true that they re-appear in the Eumenides as Areopagites, this was unquestionably their number. In the Persæ, Supplices, and Sept. cont. Thebas, proof might be given that the Chorus likewise consisted of twelve. 7. But in the Choephoroe and Eumenides this is not so certain; in fact there is strong evidence in favour of a Chorus of *fifteen* for the Eumenides. For in such of the Odes as are Commatic (sung by different individuals), seven distinct voices, or rather pairs of voices, are frequently apparent; these with the Leader make up the number fifteen; and Hermann (De Choro Eumenidum, Diss. I.) has proved to the general satisfaction that this number was the true one.[1]

[1] One of Müller's arguments in support of this proposition is somewhat surprising. He tells us, "that there is one passage in the Dialogue where the number 7 very clearly presents itself." This passage is the following line, (v. 125.)

ʼΗΓΕΜ. Φράζου·

ΧΟΡ. λάβε, λάβε, λάβε, λάβε, λάβε, λάβε, λάβε.

Now we look in vain for this line in any edition of the text except Müller's own. The MSS. have it thus: ΧΟΡ. Λάβε, λάβε, λάβε, λάβε, φράζου. So that Müller

Disposition of the Chorus, pp. 61—64.

8. The evolutions of the Chorus bear a close analogy to those of a Λόχος drawn up in order of battle; whence Æschylus often uses the word λόχος for χόρος (Eumen. v. 46), and military terms were employed to designate its several divisions. The Choreutæ enter in rank (ζυγὰ) three abreast, and file (στοῖχοι) generally five deep. When they take up their position in the Orchestra, the individuals fronting the audience are called ἀριστεροστάται, or "left-hand men," (*a b c d e* in opp. Fig.;) theirs was reckoned the most honourable place, and in their centre stood the Leader, on the platform of the Thymele, and therefore somewhat higher than the rest. Immediately behind them are the λαυροστάται (*f g h i k*), so called from standing in the alley (λαύρα) formed by the two other lines. The third and hindmost row are called δεξιοστάται. 9. The annexed figure represents the Chorus in two positions: first, in its Πάροδος, or entrance on the stage by the side-passages of the orchestra; secondly, in its place about the Thymele, or centre of the orchestra itself.[1] These positions are usually, but not necessarily, adopted by the Chorus at its

first alters the MS. reading so as to suit his theory, and then quotes the altered line in support of it! Not less strange is the argument on which he grounds this alteration. "The Scholiast," he says, in p. 61, "describes this verse as a dimeter brachy-catalectic, with a hephthemimer of tribrachs;

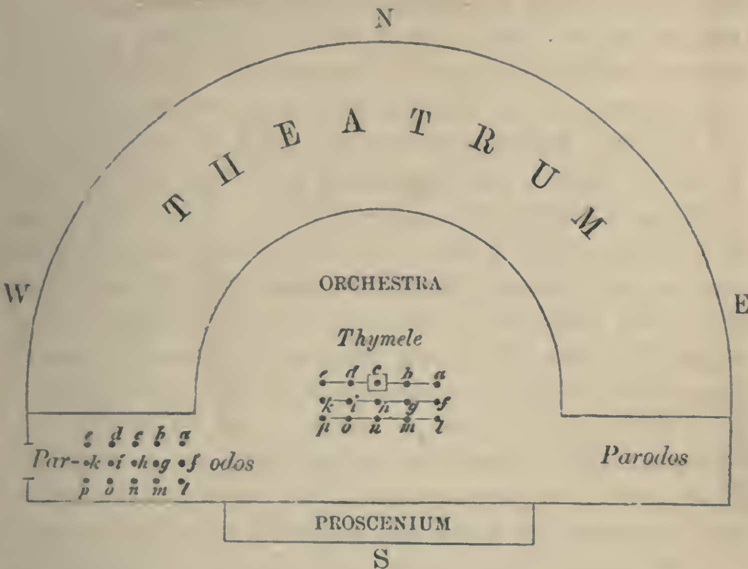
⏒– | ⏑– | ⏒– | ⏑⏑⏑ | ⏑⏑⏑ | ⏑⏑⏑ | ⏑

and must have read the line thus—

Μὺ μῦ· μὺ μῦ· φράζου· λάβε, λάβε, λάβε, λάβε, λάβε.

We are not therefore without warrant for considering μὺ μῦ· μὺ μῦ· as 'extra metrum,' repeating λάβε *seven* times, and making the verse a complete Iambic line." We doubt whether any reader will be satisfied with such a warrant. All that can be gathered from the Scholiast is, that the word φράζου as pronounced by the Leader, *did* in all probability precede the repetitions of λάβε. Hermann has argued this matter at great length in his Opusc. vol. vi. p. 35.

[1] Θυμέλη, from θύω, properly "an altar," including the platform on which the altar was raised. Its position in the Theatre was derived from the Dionysian altar, round which the ancient Dithyrambic Chorus executed its dances. The reader should, however, be informed that Hermann (De Re Scenicâ in Oresteâ) distinctly denies that this Thymele could have been so placed, and even the existence of the altar itself. His words are:—"Vanum est commentum Mülleri, thymelen in orchestrâ fuisse putantis, quam in ligneâ illâ orchestrâ, quæ fabularum agendarum causâ exstruebatur, nec fuisse ullam, et in quibusdam fabulis (Prometheo, Philoctetâ, Cyclope) ne potuisse quidem aram, ut in locis desertis, cogitari, demonstratum est."



first entrance: for instance, there is an exception in the Eumenides, in which the disposition into rank and file does not occur until it is time to sing the Binding Hymn: and the Parodos is announced by the words *ἄγε δὴ καὶ χόρον ἅψωμεν,* v. 297. In all the previous part of the Drama, the Choreutæ move about the stage dispersedly (*σποράδην*), and their songs (*κομματικὰ*) are equally irregular.

10. In the opening scene of the Eumenides, the Delphian priestess is discovered praying before an altar, in the outer court of the temple of Apollo. This altar, we learn from the Ion of Euripides, was adorned with wooden images of the gods (*ξόανα*), which it was customary for suppliants to embrace. They perhaps represented Gaia, Themis, Phœbe, and Phœbus, the four successive holders of the seat of prophecy; for it is to these Deities that the Priestess first addresses her prayers, as if they were actually present. **Scenic arrangements,** **pp. 88—99.**

11. When the Prologue is concluded, the interior of the temple is suddenly exposed to view; Orestes sitting on the Omphalus, Apollo by his side, the Furies asleep on the surrounding

seats, and Hermes in the background; altogether forming a group of no fewer than eighteen persons. How was this large company exhibited at once to the spectators? It has generally been supposed that the Eccyclema or Exostra was employed for this purpose. But in every instance where this machine was beyond all question introduced, those scenes only are exhibited which would naturally take place within doors, and in cases where the subjects of such scenes would be unable of themselves to come out on the stage. [See Æsch. Agam. 1345, Choeph. 967; Soph. Elect. 1450, Antig. 1293, Ajax 346, Œd. R. 1297; Eurip. Hippol. 818, Med. 1314.] 12. Besides, the number of persons thus wheeled forward is never above three or four; but here no fewer than eighteen must be exhibited, and the floor of the Eccyclema must represent the area of the temple, on which the Furies have to perform their evolutions. These considerations make the use of the Eccyclema impossible in the present case. We are therefore led to suppose that, during the Prologue, the interior of the temple was concealed by a *παραπέτασμα*, or curtain, extending the whole breadth and height of the stage, which was withdrawn after the exit of the Priestess.[1] 13. The next change of scene is at v. 226, where we are transported from Delphi to Athens, and must suppose a long interval of time to have elapsed during the wanderings of Orestes. This change was easily effected: nothing more being needed than a contrivance in the centre door to remove the Omphalus and bring forward the ancient image of Pallas: thus the temple

[1] Hermann, in his review of Müller's Eumenides (Opusc. vol. vi.), and his treatise "De Re Scenicâ," denies that the Priestess prayed before an altar, and ridicules the idea of the *ξόανα*, mentioned in § 10. It must be allowed that this last inference is somewhat far-fetched. With less justice he attacks the *παραπέτασμα*, calling it "ideal, and existing only in Müller's fervent imagination." Hermann's own explanation of these scenes is by no means satisfactory, and does not solve the dilemma brought forward above in the matter of the Eccyclema. He thinks that the Furies do not *appear* at all before v. 137, *ἰοὺ ἰοὺ πόπαξ*, &c., when they precipitate themselves through the doors of the temple into the orchestra; and that when the Prologue is ended, Orestes, Apollo, and Hermes come out of the temple in like manner. But who that reads the scene between the Ghost of Clytemnestra and the Furies, can believe that the latter were not visible to the audience during the whole of it?

of Apollo becomes transformed into that of Athene Polias. Here the scene continues without interruption until the end of the Play.

14. In v. 653, where Pallas speaks of Mars' Hill as before the eyes of the audience, we must suppose a distant prospect of the hill opposite the citadel to have been represented on a *περίακτος*, or scene-painting, and that the Goddess pointed to this picture. When the Areopagites have taken their seats in the Orchestra, and Pallas, in v. 536, bids the people be silent, she addresses the whole audience as well as the persons on the stage: no doubt actual blasts of the trumpet pealed through the theatre, and the herald's cry, "'*Ακούετε λεῴ*," was heard. Thus are the entire Athenian people irresistibly drawn in to bear their part in the drama.

Duty of avenging blood, pp. 124—132.

15. The duty of avenging blood, at Athens, devolved exclusively upon the kindred of the deceased; not as though homicide were no violation of the public peace, but because the avenging it was deemed a sacred office, which could no more be taken from the relatives than the right of burying their dead, or succession to a patrimony. The words of the law, preserved in Demosth. c. Macart. p. 1069, are as follows: "The kinsmen of the deceased, within the degree of first cousin inclusive, shall issue a proclamation in the market-place, charging the homicide to hold aloof from the altars and temples in the city, and from all assemblies for the exercise of religious rites; and they shall be supported in the prosecution by the other kindred, and the members of their Phratria." 16. It was only when the dying man forgave his slayer that this prosecution was omitted. Thus the idea of vengeance as a claim due to the murdered kinsman was familiar to the Greeks in the time of Æschylus; though the State had now assumed the office of mediator, and the avenger was obliged to lay his indictment, if for wilful murder, before the Areopagus, if for manslaughter, before the Ephetæ. 17. The accused was at liberty to take flight before sentence was passed: but if, after conviction for murder, he still remained in the country, his execution then became the business of the State.

After a verdict of manslaughter the prosecutor and accused sometimes made a compromise at once, but generally the latter quitted the country, and remained an exile until one of the relatives of the deceased took compassion on him, and made good his reconciliation with the others.

18. In the Heroic ages, the punishment for homicide was more severe, for the pursuit might be carried beyond the frontiers, nor did any city of refuge, sanctuary, or claims of hospitality, protect the fugitive. (See Hom. Odyss. xv. 278.) Even when not pursued by the avenger, the murderer was universally regarded as a polluted person, and excluded in particular from his Phratria and from all religious ceremonies. So the Erinnyes say of Orestes, v. 625,

> *ποίοισι βωμοῖς χρώμενος τοῖς δημίοις,*
> *ποία δὲ χέρνιψ φρατόρων προσδέξεται;*

and in Homer, Il. ix. 64, Nestor, speaking of civil war, which is in fact murder, says,

> *ἀφρήτωρ, ἀθέμιστος, ἀνέστιός ἐστιν ἐκεῖνος,*
> *ὃς πολέμου ἔραται ἐπιδημίου, ὀκρυόεντος.*

Duty of Orestes, pp. 131—137.

19. Clytemnestra having murdered her husband, was expected at least to quit her home and her country's altars according to law: and this sentence the Council of Elders in the Agamemnon pronounced against her. But having the support of Ægisthus, she imagined herself superior to the law, and so remained. The natural avenger of Agamemnon was his son Orestes; and Æschylus emphatically declares the strictness of this obligation, and the infamy of neglecting it, in Apollo's admonitions to Orestes, Choeph. 267—294. But notwithstanding these motives to vengeance, it would have been impious in him to have pursued his mother had she taken to flight; whereas, daring as she did to remain and still sacrifice at the public altars, her immediate death became justifiable and even necessary; because recourse could be had to no higher powers for her punishment, where she and Ægisthus were supreme.

20. Accordingly, Æschylus represents Orestes as by no means repentant of the deed: in Eum. v. 566, he says, *καὶ δεῦρό γ' ἀεὶ τὴν τύχην οὐ μέμφομαι.* Euripides, on the contrary, less true to the ancient customs and traditions, exhibits him as the remorseful sinner, condemning his own act as impious and needless, and apprehending in Apollo a destroying spirit. See Eurip. Orest. 283, 1685. With regard to the vengeance directed *against* Orestes, this was peculiarly the office of the Erinnyes: it could not lawfully be undertaken by any of Clytemnestra's relatives, because Orestes was a constituted avenger of blood, and, therefore, legally speaking, justified in his act.

21. The shedder of blood was regarded amongst the Greeks with mixed feelings. *On the one hand*, he was avoided with a kind of *dread*, excluded from all sanctuaries, religious ceremonies, and courts of law; and himself studious to avoid all contact and conversation with his fellow-men. (Eum. 268, 426; Eurip. Iph. in Taur. 947, sqq.) *On the other hand*, he was the object of a certain peculiar awe or respect, as an *ἱκέτης*, or distressed person in want of protection; and it was the duty of all men, *αἰδεῖσθαι τὸν ἱκέτην*, "to respect the claims of the suppliant," and to grant his demands. In Hom. Il. xxiv. 480, these feelings are well described: **Position of the fugitive homicide, pp. 137—140.**

ὡς δ' ὅτ' ἂν ἄνδρ' ἄτη πυκινὴ λάβῃ, ὅστ' ἐνὶ πάτρῃ
φῶτα κατακτείνας ἄλλων ἐξίκετο δῆμον
ἀνδρὸς ἐς ἀγνίτεω, θάμβος δ' ἔχει εἰσορόωντας,
ὣς Ἀχιλεὺς θάμβησεν, ἰδὼν Πρίαμον θεοειδέα.

22. This passage proves how great a change in the suppliant's position was wrought by his purification; a prominent feature in the Eumenides: and herein the term *προστρόπαιος* occupies an important place. Its proper sense is, like *ἱκέτης*, "one who applies for protection;" but being generally coupled with the notion of a fugitive homicide not yet cleansed, it takes the meaning of "homo piacularis," (Eum. 168, Choeph. 285,) and in the Eumenides is used in the peculiar sense of "a suppliant for purification." Such was Orestes at Delphi—at Athens he

is no longer προστρόπαιος in this sense, having already made expiation, but simply ἱκέτης. (See Eum. 229, 275.)

Expiation for blood: in general, pp. 141—145.

23. As the avenging of blood had for its object the expulsion of the manslayer, so the rites of purification were designed to reinstate him in the society of his countrymen. Like the Jewish "cities of refuge" these rites were only applicable to the justifiable homicide,—the wilful murderer was not allowed to return.

24. The first example of expiation from blood-guiltiness, according to the Ionian legends, was Ixion, the Phlegyan chieftain. He had slain his father-in-law, and wandered over the earth in wild frenzy, till Zeus himself became his cleanser. (Eum. 687.) Opposed in a manner to Ixion was Hercules, to whom the Dorian chiefs traced their origin; he several times has recourse to the rites of expiation, and always submits to its requirements, however severe: and in Hesiod's *κατάλογοι*, Hercules' war against Pylos arises from a refusal on the part of Neleus to give him absolution.

Ἱλασμοὶ and καθαρμοί, pp. 146—161.

25. There were two kinds of ceremonies which it was necessary for the homicide to observe: *ἱλασμοὶ*, "ceremonies of atonement," and *καθαρμοὶ*, "ceremonies of purification." In the former, the offerings were the same as those used in the worship of the dead—libations of water, honey-cakes (*μελίκρατα*), and victims cut in pieces and burnt. The Deities to whom they were offered were unquestionably those of the lower world; Ζεὺς Μειλίχιος is the same as Ζεὺς Χθόνιος or Ἀΐδης; for in the Attic worship of the Meilichian God the victims were swine, and the rites held at night, just as they were to the Chthonian. 26. Again, when *ἱλασμοὶ* are offered to Apollo, we must understand not the Olympian Apollo, but rather the Chthonian Dragon, guardian of the old Earth-oracle; whom Apollo slew, and in whose memory the festival of the Delphinia was established.[1]

[1] According to this, Apollo becomes identified with the Dragon actually slain by himself! a theory somewhat difficult to believe. Is it not more probable that he was worshipped as a *Χθόνιος θεὸς* in his character of "the God of Plagues and Pestilence," in which character he slew the children of Niobe, &c.?

We see, then, that in expiation for blood the following Deities had to be propitiated: Ζεὺς Μειλίχιος, Apollo Χθόνιος, the soul of the slain person, and the Erinnys proceeding from this soul.

27. These ceremonies were always based on the idea that the slayer must atone for the guilt by the forfeit of his own life. But this life was redeemable in various ways: 1st, by servitude, generally of eight years' duration, (as in the instances of Cadmus, who served Ares as the Dragon's father; of Apollo, who served Hades the invincible (ἄδμητος) and Hecate; and of Hercules, mentioned in Æsch. Agam. 1040). 2dly. By the substitution of a victim, symbolically denoting the surrender of the slayer's own life. Amongst the Greeks this victim was a ram, as amongst the Jews it was a goat; and we know that black rams were the ordinary sacrifice to the dead.. See Eurip. Elect. 92, 513; Hor. Sat. i. 8. 28; Pausan. v. 13. 2.

28. The καθαρμοὶ attached themselves closely to the ceremonies above described. Swine, the victims sacrificed to the infernal powers as peace-offerings, served also for the rites of purification. Sucking-pigs were slaughtered in such a way that the blood spirted on the manslayer's hands, and was thus supposed to wash away the human blood which clung to them. (Eum. 273. 427.) Water was also used as a means of purification (Eum. 430); thus Achelous, whose name denotes water, cleanses Alcmæon from his mother's blood, (Apollod. iii. 7. 5; comp. Pausan. ii. 31. 11.) The Deities to be invoked are the same as in the ἱλασμοί: Zeus Meilichios is also Zeus Katharsios; and Apollo is peculiarly the God of Purification, and as such is addressed by the Priestess, Eum. vv. 62, 63.[1]

29. The mythic tale of Orestes' residence at Delphi, whence he sets out as avenger of blood, and whither he returns as προστρόπαιος, in order to be cleansed by Apollo, is of very ancient origin. Several other places claimed the glory of his purification: Parrhasia in Arcadia (Eurip. Orest. 1646), Cerynœa **Purification of Orestes, pp. 161—165.**

[1] To be καθάρσιοι θεοί, it would appear that Zeus and Apollo must quit the Chthonian, and resume the celestial character.

in Achaia, Trœzen, and Rhegium. Æschylus himself implies that many different acts of cleansing had been performed on him :—

> πάλαι πρὸς ἄλλοις ταῦτ᾽ ἀφιερώμεθα
> οἴκοισι, καὶ βοτοῖσι καὶ ῥυτοῖς πόροις.—Eum. v. 429.

30. During the long interval that elapses between vv. 225 and 226, Orestes is supposed to visit various countries beyond sea (comp. vv. 77, 241), and the allusion is probably to Rhegium : Æschylus omits all mention of the Tauric voyage, and the return with Iphigenia. When purified by Apollo, though no longer a polluted person, nor an outcast from society, he is not yet liberated from the Erinnyes : the deep resentment of his mother's Manes still remains, and the Gods alone can rescue him by a formal trial and acquittal.

Attic Courts for the trial of Homicide, pp. 166—176.

31. Solon entrusted the judicial cognizance of homicide to two courts—the Areopagus and the Ephetæ. The Areopagus, composed of those citizens who had held the dignity of Archon, took charge of all trials for wilful murder, and was considered supreme. The Ephetæ (so called ὅτι ἐφιᾶσι τῷ ἀνδροφόνῳ τὸν ἀνδρηλάτην) were fifty-one men, of noble birth and irreproachable character, all above fifty years of age, who held their sittings in one or other of the four courts of justice. In cases of manslaughter, they met at the Palladium ; in cases of justifiable homicide, at the Delphinium, or sometimes at the Prytaneum ; when a person had gone into temporary exile for manslaughter, they tried his cause at Phreatto or Zea. 32. But the tribunal of the Ephetæ gradually declined in public estimation ; it was therefore natural that the ancient legends should all be made to redound to the glory of the Areopagus, nor would any Athenian conversant with history be surprised, that Orestes should be tried before that assembly. Yet we may think it strange that the legend of Orestes was attached to the Areopagus, and not to the Delphinium. The latter court took cognizance of all cases where a person pleaded justifiable homicide ; and Demosthenes cites Orestes as an instance in point. 33. Never-

theless, the Hill of Ares would seem a fitter tribunal in this case, than the temple of the Delphinian Apollo. The criminal brought before the latter is not one conscience-stricken on account of his deed; no Erinnys harasses him; but Clytemnestra, though legally slain by the avenger, yet, as a mother, has her Erinnyes: and herein lies the significance of the Areopagus. It decides between these vengeful Goddesses and the object of their resentment: and this is proved both by the locality itself (for the Furies' temple was at the base of Mars' Hill), and also by the solemnities observed at the trial of Orestes.

Judicial proceedings in Æschylus, pp. 176—181.

34. Every ancient court had its President (*ἡγεμὼν*) to investigate the cases presented; after receiving his sanction they were brought up for trial. At Athens this office was held by the *Ἄρχων Βασιλεύς*: in Æschylus it is filled by Athena, who appoints a jury, "dat judices," as the Prætor at Rome. The pre-cognizance (*ἀνάκρισις*) is exhibited in the scene where Athena inquires the name, office, and legal demands of each party (vv. 386—467). Whereupon she finds a true bill for both, and requires them to bring their witnesses and evidence into court. Refusing to admit the *πρόκλησις* (provocatio ad jusjurandum) in this case, the Goddess next introduces the suit, having convened her intended jury of Areopagites: the parties plead against each other in short sentences; and Apollo, as Orestes' advocate, explains the law. 35. After this comes the institution of the Areopagus (*Θεσμὸς*, v. 462), which is perfectly appropriate in this place: for the judges are now to vote after serious deliberation and solemn oaths; and their inauguration must be considered as the central point of the Drama. The voting follows; and the numbers being found equal, Orestes is acquitted, *before* Athena has given her vote in his favour. For the much-disputed "Calculus Minervæ" is an *imaginary* ballot, not an actual one; the numbers being equal, a white *ψῆφος* is *supposed* to be added in favour of the accused; signifying that mercy naturally prevails over severity, in an equally balanced case.

Exegesis of the Jus Sacrum, pp. 182—185.

36. The Exegesis, at Athens, applied wholly to the *unwritten law*, or precedents handed down to posterity by oral tradition. Such persons as could best define these precedents were called *ἐξηγηταὶ τῶν ἱερῶν καὶ ὁσίων* (Interpretes Religionis), and their office was to expound this law (*ἐξηγεῖσθαι* = de jure sacro respondere). This office Apollo assumes in the Eumenides. 37. In pursuance of it, he first explains to Orestes the duty of vengeance (v. 565), and subsequently, in the same character, instructs the Areopagites on the unavoidable task that devolved upon Orestes, as avenger of blood; and argues, that duty to the father required the sacrifice of the mother, as not being so near of kin to the son: a subtle plea, which was probably quite in character with the arguments usually put forward at Athens in such complex cases.

The Erinnyes; meaning of the name, and mythic conception of them, pp. 186—191.

38. The word Ἐρινὺς (*not* Ἐριννὺς, see Herm. Pref. to Antig. p. 19, and Blomf. Gloss. on ἐλινύειν, Prom. Vinct. 53) expresses that "deep offence," "bitter displeasure," which ensues when sacred rights are violated by the persons who ought to have most respected them. In the early Greek poets this was particularly applied to near kindred, as father, mother, or elder brother; but the poor man, or the suppliant, if insolently treated, also had his Erinnyes. Afterwards the term became more restricted in meaning: parricide especially called forth an Erinnys, and Æschylus attributes one to the crime of neglecting the duties of an avenger of blood. The sensible manifestation of the Erinnys is *Ara:* when the suppressed feelings burst forth in sudden imprecations, as in the case of Œdipus: hence Æschylus gives the Erinnyes the name of Ἀραί (Eum. 395). 39. According to the ancient Greek religion, which contemplated all human life as the working of a higher and supernatural agency, the Erinnys that required atonement, and the Erinnys that brought the mischief, were considered identical: though we are now obliged to distinguish them, and suppose the existence of *Goddesses* under the latter mode of expression; under the former, merely a *human passion.* Hesiod, in his Theogony, makes the outrage committed by Cronus on his father Uranus,

the first invasion of the rights of consanguinity, which demanded an Erinnys: hence the Deities then called forth were, properly speaking, "the Erinnyes of Uranus." 40. But, as mythic conceptions gradually acquire fixity of shape, so these Deities, in process of time, become independent spirits and active avengers (Ποιναί). The idea under which they were worshipped at Athens, as Σεμναὶ, was founded on a more extensive system of views and thoughts, and deserves a separate consideration.

41. The widely diffused worship of the Erinnyes or Eumenides, called Semnæ at Athens, cannot be understood if we regard them merely as divinities resulting from individual circumstances, or peculiar states of mind. Many traces show that they were a particular form of the Deities who rule the earth and the lower world, and send up the blessings of the year, viz. Demeter and Cora. The meaning of this is simply that these Goddesses—usually mild and benign—may be perverted by human sin into resentful, destructive Powers. 42. Traces of this Demeter-Erinnys exist particularly in the legends concerning the ancient kings of Thebes. The beginning of mischief was the slaying of the Dragon (son of Ares and Erinnys Tilphossa) by Cadmus: Laius is the first to feel the curse; Œdipus is altogether its victim. But as the legend always represented Œdipus as finally reconciled to his persecuting Erinnys, so the traditions of his burial-place were in close connexion with the cultus of the Erinnyes. Thus Sophocles makes him reach the goal of his sufferings in the grove of the Semnæ at Athens, and after his death assume the character of a mysteriously operating divinity, producing eternal weal to the country where he had obtained rest and reconciliation. 43. In all these Theban legends, Demeter, as a punient Power, is the predominating principle. Subsequently, the mention of Demeter in this character was shunned with a feeling of dread; and the Erinnyes, as independent Deities, took the place of the Tilphossian Demeter-Erinnys: and thus we understand how, after their wrath was appeased, they became Eumenides, or benevolent, bountiful Goddesses. The name Εὐμενίδες was, strictly speaking, native at Sicyon: hence Æschylus, who emphatically calls them Σεμναὶ

Cultus of the Semnæ, generally, pp. 191—206

and *εὔφρονες,* never mentions the word Εὐμενίδες. (Comp. note on v. 982.) 44. Nevertheless, the transmutation of the Erinnyes into Eumenides was an essential part of the legend of Orestes; as in the case of Œdipus, the persecuting Deity becomes a bounteous being to him and his posterity. Æschylus, it is true, is silent about this reconciliation: he attributes the cessation of the Furies' wrath to the eloquence of Pallas; whereupon their benedictions are bestowed, not on Orestes, but on Athens. And since Pallas repeatedly ascribes to them an actual power over the gifts they promise, (such as the fruits of Earth, &c. vv. 884—906), we here recognise the double influence before mentioned; they are Ἐρίνυες for destruction, Εὐμενεῖς for blessings.

Worship of the Semnæ at Athens, pp 206—209.

45. One side of the Temple of the Semnæ at Athens rested on the base of the hill of Ares, whose cultus was closely united with that of the Erinnyes: the other side lay towards the Acropolis, a locality which Æschylus designates by the expression *πρὸς δόμοις* Ἐρεχθέως, v. 857. There was a chasm in this temple, as at Colonus, through which the Deities were said to have returned to earth after their reconciliation with Orestes.

46. Their worship was always celebrated by a numerous train of female attendants, called "Hesychidæ" from the solemn silence always observed (*εὐφημία*). The sacrifices, performed sometimes at night, (hence perhaps the torches mentioned in v. 977,) consisted of slaughtered victims, especially black sheep; and water unmixed with wine (*νηφάλια*), but with an infusion of honey (*μελίκρατα*), and possibly of oil. (Soph. Œd. C. 483.)

Æschylus' idea of the Erinnyes, pp. 210—218.

47. The contrast between the elder and younger race of Gods, as expressed by Æschylus, rests mainly on the distinction between an *absolute natural necessity* and a *free and voluntary agency.* As heaven and earth, sun and moon, which belong to the old race, manifest their agency in eternal and immutable duration, so the Erinnyes are to be regarded as a natural law of the moral world: without regard to circumstances, they *naturally* fasten on him who has outraged the sacred rights of consanguinity; and never suffer this outrage to vanish from their memory, but visit it on successive generations. (Eum. v. 894.) 48. The *Olympian*

Gods, on the contrary, in their whole agency refer so much to specific circumstances, that they are incapable of representing these universal laws. Their interference with human affairs is direct and personal. But in the compromise which the Erinnyes make of their resentment, the newly established cultus is a pledge of the further exercise of their inherent rights upon earth. 49. This contrast Æschylus everywhere maintains in a very marked manner; nevertheless, he shows a conviction that the conflict between the ancient Gods and the ruling Powers is merely transient, and preparatory to a higher development of things. With him the world of Olympian Gods is in perfect unison with the original Powers, and, like Pindar, he strives to do away with the legends that imply their antagonism. 50. With regard to the external appearance of the Erinnyes, Æschylus gives them the snaky hair and pendent tongues of Gorgons—the hideous expression of Harpies—and the black dress which marks them for the daughters of Night. He does not give them wings as Euripides does (Orest. 317), because the image of *hounds* was ever before his eyes—and in Choeph. (911, 1150) he plainly calls them *κύνες*, as does Sophocles also—to which image the long pendent tongue of the Gorgoneum was admirably suited.

51. In contrast with the Erinnyes, as Titanian Powers exercising a moral law with the strictness of a law of nature, we have in our drama Apollo and Pallas, who establish and protect the order of human society. Yet so intimately connected were these Deities with mankind and their concerns, that Æschylus does not conceive them adequate, great and wise though they be, to terminate the conflict with the primordial Powers. Throughout the Orestea he exhibits dimly and in the background, and therefore with more poetical effect, a third Power, Zeus Soter, pervading the universe, and conducting the course of events to the best possible issue. (Comp. Choeph. 1, 2; *id.* 242; Eum. 730.) The name Σωτὴρ is therefore similar to τέλειος. 52. The cultus of Zeus Soter was widely diffused among the Greeks. With it were connected the three draughts taken by them after meals; the first to Olympian Zeus, the second to

Zeus Soter, pp. 218—223.

Earth and the Heroes, the third to Zeus Soter. In this ceremony the Olympian Gods are first opposed to the Chthonians, and then Zeus Soter is conceived as a third Power, and Lord equally over both worlds. (Comp. Æsch. Suppl. 24, and Plato, Polit. ix. p. 583.)

53. Thus we see that *generally* after the atonement of particular transgressions, Zeus Soter interposes as a consummating Deity, who tempers the opposition between the serene Gods of the world above and the gloomy powers of the realms below; and *specially* he is conceived by Æschylus as a paternal God, and therefore the peculiar guardian of paternal rights, holding the father of the household to be of higher account than the mother. (Eum. v. 731.)

Poetical Composition, pp. 224—239.

54. Tragedy is defined by Aristotle as "an exhibition tending by the operation of pity and fear to purify the mind from passions" (*κάθαρσις τῶν παθημάτων*). In contrast to the Epic, which never suspends the peaceful flow of equable emotions, the essential aim of Tragedy is to draw the soul out of its quiet state, and hurl it into a tempest of conflicting elements, which are, in the course of their progress and development, so purified and exalted, as to leave the soul in calm and elevated composure.

55. These characteristics are found prominent in the Orestean Trilogy. The Agamemnon, beginning with songs of joy and exultation, gradually rouses the mind to horror and passion: these feelings are more fully developed in the Choephoroe, but sobered down and ennobled in the Eumenides. The *main idea* of the Trilogy is to show how a curse rooted in the human race, and generating one misdeed out of another, is averted by the control of the Saviour God. The *secondary* aim is to inculcate respect for established institutions, and particularly for the Areopagus. The delineation of character, as is usual with Æschylus, occupies the *third* place, subordinate to the development of the fable, as the fable itself was subordinate to the main idea.

56. The Orestea being the only extant specimen of a complete trilogy, must form the groundwork of our whole study of

Æschylus. Taking it for a model, we may easily ascertain the positions occupied by his other dramas in their respective trilogies. They are all, without exception, *intermediate* plays: the Eumenides is the only concluding one that we have. The reason why (with the exception of the Orestea) none but second pieces of Æschylus have been preserved, is, perhaps, that the quiet progress and minute details of the first pieces, and the tendency to mythic speculations in the third, had less attractions for the later ages of antiquity than the equably sustained pathos of the intermediate plays.

PART II.

MÜLLER'S SECOND DISSERTATION—THEORY CONCERNING THE POLITICAL OBJECTS OF THE EUMENIDES—ORIGIN AND PROGRESS OF THE AREOPAGUS—ITS POWERS—REVERED BY THE PEOPLE—ABRIDGED—HOW FAR, ACCORDING TO MEIER AND BOECKH—MÜLLER'S FIRST, SECOND, AND THIRD ARGUMENTS REFUTED—HIS GENERAL DEDUCTION—CHRONOLOGICAL DIFFICULTY—REAL OBJECTS OF ÆSCHYLUS—ARGIVE ALLIANCE—CONCLUSION.

Müller's Second Dissertation. 57. We have hitherto found in Müller a useful and (with some slight qualifications) trustworthy guide to the proper study of Æschylus: as indeed he may well be considered in all matters connected with the mythology, antiquities, and local customs of the Greeks. We are now to regard him in a somewhat different light. Having too hastily taken for granted the unwarrantable assertion of a brother critic, he has built thereon a theory by no means borne out by the evidence he adduces in its support. 58. The assertion to which we allude, made in the first instance by Meier, is this: "That by the motion of Ephialtes the Areopagus was deprived of the whole of its jurisdiction in cases of homicide." Upon which is founded the following opinion of Müller: "That the special object of Æschylus in his Eumenides, was to plead the cause of the Areopagus, and to dissuade the Athenians from depriving it of its jurisdiction in cases of homicide." 59. In order to examine this theory at greater length, we have purposely reserved the consideration of Müller's Second Dissertation ("on the Political Relations of the Eumenides,") for a separate chapter. But before entering on the discussion, we shall do well to lay before the reader a brief account of the Areopagus itself; to trace its growth as a political power at Athens; and to enumerate the functions it actually possessed and exercised at the period when it was attacked by the Democratic party.

Theory concerning the political objects of the Eumenides.

60. The Senate of Areopagus is known to have existed as a court for the trial of homicide long before the time of Solon: but that legislator was the first who definitely arranged and legalized its constitution; he also enlarged its authority to such an extent, that he may almost be considered as its founder. As we have already stated (§ 31), its numbers were annually reinforced by those citizens who had worthily discharged the office of Archon. The members therefore were not taken from the *many*, but the *few*; not *elected*, but succeeding to their new dignity, at the end of every year, by a kind of *hereditary* right; they were not accountable (*ὑπεύθυνοι*) as were all the other magistrates of the state; and finally, they alone, when once invested, enjoyed a life tenure. **The Areopagus.**

61. Such being its exclusive prerogatives, we cannot be surprised that this court should gradually come to be placed in direct antagonism with the rapid progress of an aspiring democracy. The measure carried by Aristides after the battle of Platæa, by which all classes of citizens were made eligible for the Archonship, did not, as might have been expected, tend to diminish the oligarchic character of the Areopagus. On the contrary, it afterwards stood forward more prominently than ever, as the representative and rallying point of the Aristocratic party: Cimon became its staunchest supporter: Pericles, on behalf of the democratic faction, its most inveterate opponent.

62. The powers of the Areopagus, as defined and established by the laws of Solon, were twofold:—Judicial and Senatorial. Its *judicial* authority extended over the following crimes, enumerated by Demosthenes, cont. Aristocr. p. 627: Wilful Murder: Wounding with intent to kill: Arson: and Poisoning. Its *senatorial* functions were of a less limited character. Besides taking under its cognizance a variety of offences, such as Impiety, Sacrilege, Treason, Conspiracy against the Republic, &c., the Areopagus claimed an extensive and undefined control over the lives and behaviour of the citizens in general, like that of the Censors at Rome: it reprimanded or punished all immoral **Its powers.**

conduct, indolence, prodigality, and such-like vices; in a word, as Isocrates tells us (Areop. p. 149),—Ἐθεώρουν τὸν βίον τὸν ἑκάστου, καὶ τοὺς ἀκοσμοῦντας ἀνῆγον εἰς τὴν βουλήν· ἡ δὲ τοὺς μὲν ἐνουθέτει, τοῖς δ' ἠπείλει, τοὺς δ' ὡς προσῆκον ἐκόλαζεν. To crown all, it maintained a sort of general supervision over the measures of the popular assembly, and took care that they should be in accordance with the existing laws. 63. It may easily be imagined that such privileges as these, however justly or moderately exercised, were found to be incompatible with the increasing preponderance of the democratic element. Pericles and the other orators, whose influence depended on their being able to sway the people by the mere force of eloquence, soon discovered an insuperable barrier to their ambitious schemes in the Areopagus. They would willingly have abolished it altogether. 64. But the feelings of veneration with which the citizens still continued to regard it, almost in spite of themselves, rendered this impossible.

Revered by the people. "It was invested," says Grote (vol. v. p. 481), "with a kind of religious respect, and believed to possess mysterious traditions emanating from a divine source; especially, the cognizance it took of intentional homicide, was a part of the old Attic religion not less than of judicature." In short, the Athenians generally would speak of it in terms similar to those employed by Æschines (in Ctes. 9),—Τὴν σκυθρωπὸν καὶ τῶν μεγίστων κυρίαν βουλήν.

65. Nevertheless, though the popular leaders dared not direct their attacks against the actual existence of the Areopagus, they determined to abridge its authority. Ephialtes, a partisan of Pericles, and, according to Plutarch, equal to him in probity, at length succeeded in carrying a decree, which (as Aristotle informs us, Pol. ii. 9,) "mutilated" the powers of the Areopagus,—τὴν μὲν ἐν Ἀρείῳ πάγῳ βουλὴν Ἐφιάλτης ἐκόλουσε καὶ Περικλῆς: and thus are we brought to the question which it will be the main object of this chapter to discuss: viz.—*Against which part of its authority was the decree of Ephialtes directed: the Judicial, or the Senatorial?*

Meier's and Boeckh's opinion. 66. The first critic who pronounced a decided opinion on this contested subject was, as we have already stated, Meier. He

considered that the Areopagus was deprived not only of its functions as a Senate, but also of its whole jurisdiction in cases of wilful murder; and that its full rights were not restored until the expulsion of the Thirty Tyrants, more than 50 years afterwards. 67. His opinion was followed by Boeckh, in the preface to his Index Lectionum, 1826-27; and finally adopted by Müller; who makes it the groundwork of his theory concerning the political intentions of Æschylus in the Eumenides. It is with Müller that we have chiefly to deal; and since he quotes the principal arguments of Meier and Boeckh in support of his proposition, we cannot do better than examine them separately, and in juxtaposition with the evidence that other writers have collected for their refutation. 68. "In the first place," says Müller (Dissert. p. 113), "cases of homicide (*δίκαι φονικαί*) formed the most important part of the Areopagus's jurisdiction, *nearly the whole of which, according to Plutarch*, it lost at that conjuncture; and this, moreover, was what gave its members (especially in times of civil commotions and riots) considerable political authority,—the very thing of which Ephialtes wanted to deprive it." Now, the passage in Plutarch to which he alludes is as follows:—*Ὡς δὲ πάλιν ἐπὶ στρατείαν ἐξέπλευσε* (Κίμων) *τελέως ἀνεθέντες οἱ πολλοὶ καὶ συγχέαντες τὸν καθεστῶτα τῆς πολιτείας κόσμον, τὰ πάτρια νόμιμα οἷς ἐχρῶντο πρότερον, Ἐφιάλτου προεστῶτος, ἀφείλοντο της ἐξ Ἀρείου πάγου βουλῆς τὰς κρίσεις πλὴν ὀλίγων ἁπάσας.* (Plut. Vit. Cim. cap. xv.) 69. "The word *κρίσεις*," says Forchhammer in his able treatise,[1] page 15, "cannot be taken in the above passage as applying to any but the *senatorial* decisions of the Areopagus, since causes which were settled by it in the *judicial* character were invariably called *δίκαι*: as in such expressions as *δικάζειν τὴν βουλὴν τὴν ἐν Ἀρείῳ πάγῳ φόνου.* The fact of Plutarch's using the word *κρίσεις* in this place, proves at least that judicial causes were not the *only* ones of which Ephialtes sought to deprive the court; and the additional words, *πλὴν ὀλίγων ἁπάσας*, implying that

Müller's theory examined.

[1] "De Areopago non privato per Ephialten homicidii judiciis contra Boeckhium disputatio," published at Kiel in 1828.

certain cases were excepted, may (*cœteris paribus*) be as reasonably referred to cases of homicide as to any other." The same writer proceeds to quote several passages in Plutarch of a like import, in all of which he considers the word Βουλὴ as pointing to the senatorial power; but these arguments are not conclusive, because the Areopagus, either as Court or Senate, had no other name than Βουλή: it was scarcely ever called *δικαστήριον*.

70. It is difficult to conceive how "its position as a court for trying homicide, gave the Areopagus considerable political authority." Trying prisoners for murder, however solemn and imposing a ceremonial, has nothing to do with politics. Let us hear what Bishop Thirlwall says on this point, (vol. iii. p. 24,)—"Pericles and his partisans could have had no object in attacking that part of the criminal jurisdiction, which was at once the most venerable, the most rarely exercised, and the least liable to abuse. For it does not appear that hitherto the spirit of party had become so furious at Athens, as to resort to assassination; though we shall meet with a remarkable instance of such an excess not long after." Since, then, the popular leaders could not apprehend being subjected to the penal authority of the court as murderers, what can be more improbable than that they should attack this part of its jurisdiction,—the part in which they would meet with the strongest opposition from the people,—the only one, in short, of all its powers, which was *not* likely to prejudice their interests?

Müller's Second Argument.

71. We come now to Müller's second argument. "In the next place," he says, in p. **113**, "it was scarcely possible to sever a portion only from that jurisdiction, (*i.e.* homicide,) because whatever could be detached from it had already been transferred to other courts, namely those of the Ephetæ; at the same time, it is very likely that certain actions for impiety (*ἀσέβεια*), which also came under the cognizance of the Areopagus, and were of a more limited and definite nature, *were left to its decision*." We fully agree with Müller, "that it was scarcely possible to sever a portion only from the homicidal jurisdiction," and for that very reason it appears doubly probable that this jurisdiction was not

attacked at all, but preserved to the Court in its full extent; because, as we have seen, it was the part least injurious to, and most impregnable against, the rapid advances of democracy. 72. At the same time, it seems very unlikely that actions for impiety, which belonged to the senatorial authority of the Areopagus, were still left to its decision. Thirlwall's opinion is in direct opposition to this idea. "There was nothing," he says, in the same chapter, "which Pericles and his friends had more cause to fear (as the event proved) than a charge of impiety, which now came under the cognizance of the Areopagus, but at a later period in the life of Pericles, *seems to have been no longer subject to it.*" An opinion which may at least be accounted as valuable *per se*, as that of Müller.

73. The third argument, which is rather hastily despatched by Müller, but which forms the very basis and stronghold of Meier and Boeckh's theory, is taken from the following passage of Lysias, De Cæde Eratosth. c. 30:—Τῷ δικαστηρίῳ τῷ ἐξ Ἀρείου πάγου, ᾧ καὶ πάτριόν ἐστι καὶ ἐφ' ὑμῶν ἀποδέδοται τοῦ φόνου τὰς δίκας δικάζειν, διαῤῥήδην εἴρηται τοῦτον μὴ καταγινώσκειν φόνου. Judging from a *primâ facie* view of this passage, one would certainly understand with Müller "that in the time of the Judges to whom Lysias's oration was addressed, the Areopagus was reinstated in its hereditary right of decision in cases of homicide, and that it was still in possession of the privilege." The words ἐφ' ὑμῶν can certainly bear no other meaning than "in your time." But neither Müller nor Boeckh tells us that these very two words, on which the whole argument rests, are an emendation of Taylor's for the MS. reading ἐφ' ὑμῖν, and adopted without remark by Bekker. 74. We shall not stop to inquire whether the words ἐφ' ὑμῖν ἀποδέδοται will bear the interpretation given them by Forchhammer (p. 24): "Areopago,—cui et patrium est, et *vobis traditum*, (*i. e.* a quo ad vos translatum est,) de cæde judicare—expressis verbis imperatum est," &c. The reader should examine the passages he quotes in illustration of this meaning of ἀποδέδοται and ἐφ' ὑμῖν, and judge for himself. But even assuming the emendation ἐφ' ὑμῶν, "in your

Third Argument, p. 113.

time," to be correct, it certainly does not prove, as Meier and Boeckh suppose, that *Ephialtes* took away the cognizance of homicide from the Areopagus, and that it was only restored to them after the expulsion of the Thirty Tyrants.

Disproved by Grote (vol v. p. 495, note).

75. Mr. Grote argues this point with very conclusive effect:—"This restoration of functions to the Areopagus, refers naturally to the restored democracy after the violent interruption occasioned by the Thirty. Considering how many persons the Thirty caused to be put to death arbitrarily, and how complete a subversion of all laws they introduced, the Areopagus could not have held its sittings, nor tried cases of wilful murder under them. 76. Were the supposition of Boeckh true, and the Areopagus lost its jurisdiction in cases of homicide also, for the fifty-five years that elapsed between the decree of Ephialtes and the expulsion of the Thirty, it must have had *no functions at all* during that long interval, and for all practical purposes might have been considered as non-existent. Had that been the case, the citizens would have lost all respect for it, as an obsolete power; (but Lysias (Cæd. Erat. c. ii. p. 126) expressly tells us that they *did* respect it, just before the establishment of the Thirty;) nor would it have been revived after their expulsion. Whereas, if we suppose that it *preserved* its authority as a tribunal for murder during the above-mentioned period, without those extended privileges which had made it so obnoxious, we shall readily understand how the ancient traditional respect for it was kept alive, and how it came to be revived after the fall of the Thirty, as a venerable part of the old Democracy."

Müller's own theory.

77. Müller then proceeds to use his own theory about the objects of the Eumenides, as an argument on the same side. "Lastly," he says, "(and this is evidence quite as conclusive and convincing as any historical datum,) it is palpably the design of Æschylus to support the Areopagus in its authority in actions for bloodshed. Consequently, it must have been in this quarter that its rights were attacked." 78. To maintain this

Chronological difficulty.

inference he finds it necessary to alter the chronology, and tells us that Ephialtes' motion was not carried until *after* the repre-

sentation of the Eumenides, viz. in Olymp. 80, 3; whereas Diodorus, xi. 77, expressly informs us that it was carried *in the year but one before* the Eumenides was acted, viz. in Olymp. 80, 1. There is no evidence sufficient to contradict this statement, nor are we justified in departing from Diodorus' chronology.

79. But independently of this, there is nothing in Æschylus to prove that "it was in *this* quarter the rights of the Areopagus were attacked." On the contrary, he everywhere seems to take it for granted that *these* rights were in perfect safety, and not likely to be disturbed. Had they been in danger, he would have mentioned the fact very explicitly. Wherefore Hermann (Opusc. vol. vi. p. 136) argues that the total silence of Æschylus on this point proves that the penal judicature was *not* attacked;—exactly the reverse of Müller's deduction. On the other hand, Pallas clearly alludes to the withdrawal of *other* rights, viz. the senatorial, in the significant lines addressed to the Athenian people, Eum. 666—676. **Hermann's opinion.**

80. "All that we can safely infer from the very indistinct allusions in the Eumenides of Æschylus," says Mr. Grote, "is that he himself was full of reverence for the Areopagus, and that the season was one in which party bitterness ran so high as to render civil war (ἐμφύλιον Ἄρη, Eum. v. 864) a result to be dreaded by the moderate citizens. Probably he may have been averse to the diminution of privileges carried by Ephialtes; but even this is not quite certain, for he puts forward the Areopagus prominently and specially as a tribunal for homicide, exercising this jurisdiction by inherent prescription, and confirmed in it by the Eumenides themselves. Now, when we consider that this was precisely the power which Ephialtes left untouched, we may plausibly argue that Æschylus, by enhancing the solemnity and predicting the perpetuity of the remaining privilege, intended to conciliate those who resented the recent innovations, and to soften the hatred of the opposite factions." (Vol. v. p. 495, note.) **Real object of Æschylus.**

81. That this view of Mr. Grote's with regard to the real political objects of Æschylus is correct, is further confirmed by the high **Argive Alliance, Olymp. 80, 2.**

terms in which the Argive Alliance is spoken of, Eum. vv. 280 and 734, *sqq*. Had the poet intended to make a decisive stand against Ephialtes and his party,—had it been his object to excite the popular feeling against them by the Eumenides,—he never would have eulogised this alliance so openly and entirely; for it was the very point on which Cimon and the oligarchs were most at issue with Pericles and the advocates of democracy. 82. As a moderate man, we may suppose that Æschylus desired rather to reconcile the opposite factions, and, consequently, he acquiesces cheerfully in this newly-made treaty with the Argives, knowing that it had been entered into in conformity with the wishes of the citizens in general, and could not now be retracted. He might moreover have no reason to suppose it likely to prejudice the real interests of Athens, tending, as it necessarily would, to increase and consolidate her maritime power.

Conclusion. 83. Thus we have examined, step by step, the erroneous theory of Boeckh, Meier, and Müller, concerning the Areopagus. But if any doubt still remains in the reader's mind, there is a passage in Demosthenes (cont. Aristocr. p. 741, 28), which we have reserved as the finishing argument in this disputed question: *Τοῦτο μόνον τὸ δικαστήριον (τὸ ἐν Ἀρείῳ πάγῳ) οὐχὶ τύραννος, οὐκ ὀλιγαρχία, οὐ δημοκρατία τὰς φονικὰς δίκας ἀφελέσθαι τετόλμηκεν.* It is in vain that Boeckh and Schoemann endeavour to explain this away as a mere oratorical exaggeration: it is an explicit statement of a fact which must have been well known to all the Athenians at the time, and had it been untrue, every one of Demosthenes' audience could have easily contradicted him. Nothing could ever set aside the distinct and positive proof which this passage contains, were volumes to be written on the opposite side: and with it we shall conclude this chapter, trusting that so prolonged a discussion has not exhausted the reader's patience.

ΑΙΣΧΥΛΟΥ ΕΥΜΕΝΙΔΕΣ.

List of Passages in which the Text of this Edition departs from that of Wellauer.[1]

VERSE.	TEXT.	WELLAUER.
54	λίβα, Burges.	βίαν.
65	καὶ πρόσω γ', Blomf.	καὶ πρόσω δ'.
69	Νυκτὸς, Valckenaer.	γραῖαι.
76	βιβῶντ' ἂν, Musgr.	βεβῶτ' ἄν.
102	καρδία σέθεν, Pauw.	καρδίας σέθεν.
132	σὺ δ' αἱματηρὸν, Pears.	οὐδ' αἱματηρόν.
158	θρόμβον, Wakef.	θρόνον.
163	ἀρόμενον, Abresch.	αἰρούμενον
172	ἐξ ἐμοῦ, Scholef.	ἐκείνου.
179	κακοῦται, (4 MSS.)	κακοῦ τε.
180	λευσμὸς, Casaub.	λευσμόν.
204	εἰργάσω, J. Wordsworth.	ἠρκέσω.
216	λίπω, Porson.	λείπω.
222	κακκυνηγετῶ, Herm.	κακκυνηγέτις.
246	λεῦσσέ τε, Herm.	λεύσσετον.
247	Omit ὁ, Herm.	ὁ μητροφόνος.
248	ὅδ' αὖτε γ' ἀλκὰν, Herm.	ὅδ' αὖτε γοῦν ἀλκάν.
256	φέροιμ' ἂν βοσκάν.	βοσκὰν φεροίμαν.
258	ἀντίποιν' ὡς τίνῃς, Schutz.	ἀντιποίνους τίνεις.
id.	ματροφόνου, Casaub.	ματροφόνας.
259	ἄλλος, Heath.	ἄλλον.
282	Λιβυστικῆς, Aurat.	Λιβυστικοῖς.
305	καθαρὰς καθαρῶς χεῖρας, Herm.	καθαρὰς χεῖρας.
id.	προνέμοντας, Herm.	προσνέμοντας.

[1] This list does not include mere differences of *punctuation*, nor cases where another mode of writing certain words and forms has been adopted by common consent, since the publication of Wellauer's Æschylus: *e.g.* πέλει for πέλῃ, &c.

VERSE.	TEXT.	WELLAUER.
306	ἀλιτὼν, Stanl.	ἀλιτρῶν.
332	ἄκληρος ἄμοιρος, conject.	ἄμοιρος ἄκληρος.
342	θεῶν ἀτέλειαν, conject.	θεῶν δ' ἀτέλειαν.
344	Ζεύς γ' αἱμοσταγὲς, Müller.	Ζεὺς γὰρ αἱματοσταγές.
349	σφαλερὰ καὶ τανυδρόμοις, conject.	σφαλερὰ τανυδρόμοις.
352	κατὰ γᾶς, Paley.	κατὰ γᾶν.
384	καὶ νῦν, conject.	καὶ νῦν δ'.
413	ἀξίαν κἀπ' ἀξίων, Paley.	ἀξίαν τ' ἐπ' ἀξίων.
424	ἐφημένου, Butler.	ἐφεζομένῃ.
439	κρύψασ' ἃ λουτρῶν, Herm.	κρύψασα λουτρῶν.
451	κεἰ, Heath.	ἄλλως τε καί.
453	ἐμοῖς, Pauw.	ὅμως δ'.
459	δυσπήμαντ', Herm.	δυσπήματ'.
461	ὁρκίους αἱρουμένη, Casaub.	ὁρκίων αἱρουμένους.
467	πορόντας, Herm.	περῶντας.
id.	φράσειν, Markl.	φρεσίν.
482	ἄκεα δ', Schutz.	ἄκετ'.
494	δεῖ μένειν, Dobree.	δειμανεῖ.
520	ἕκων δ', Wieseler.	ἐκ τῶνδ'.
523	καὶ παραιβάταν, Herm.	παρβάταν.
530	θερμῷ, Pauw.	θερμοέργῳ.
532	λαπαδνὸν, Herm.	λεπαδνόν.
537	εἴτ' οὖν πέλει, MS. Farn.	ἦτ' οὖν.
546	καὶ τῶνδ', Müller.	καὶ τόνδ'.
547	ὅπως τ' ἐπίστᾳ, Herm.	ὅπως ἐπίστᾳ.
588	κελεύσαι, Herm.	κελεύσῃ.
693	τοιαῦτα δράσας, Herm.	τοιαῦτ' ἔδρασας.
697	διανομὰς, Herm.	δαίμονας.
753	ἰὸν ἰὸν ἀντιπένθη, Dind.	ἰοὺ ἰοὺ ἀντιπαθῆ.
758	ἄπαθον, Paley.	ἔπαθον.
767	τοι γῇ, Herm.	τῇ γῇ.
808	δαναιᾶν, Dind.	δαμίαν.
850	γαμόρῳ, Dobree.	γ' εὐμοίρου.
867	βοτῶν, Stanl.	βροτῶν.
885	ἐξαμβρύσαι, Herm.	ἐξαμβρόσαι.
891	ὅ γε μὴν, Linwood.	ὁ δὲ μή.
904	εὐθενοῦντα γᾶ, Dobree.	εὐθενοῦντ' ἄγαν.

VERSE.	TEXT.	WELLAUER.
968	*ἐπανδιπλοίζω*, Herm.	*ἐπιδιπλοίζω.*
987	Omit *ἄπαιδες*, conject.	*παῖδες ἄπαιδες.*
id.	*εὔφρονι*, conject.	*εὐθύφρονι.*
990	Omit *καί.*	*καὶ τιμαῖς.*
id.	Omit *τύχᾳ τε*, conject.	*τύχᾳ τε.*
992	*ἵλαοι καὶ τᾷδ'*, conject.	*ἵλαοι δὲ καί.*
993	*σὺν πυριδάπτῳ*, Herm.	*πυριδάπτῳ.*
996	*εἴσοπιν*, Linwood.	*εἰς τὸ πᾶν.*
id.	*ἴτων*, *id.*	*οἴκων.*
997	*ὁ πανόπτας*, Herm.	*παντόπτας.*

ΥΠΟΘΕΣΙΣ ΤΩΝ ΕΥΜΕΝΙΔΩΝ.

Ὀρέστης ἐν Δελφοῖς περιεχόμενος ὑπὸ τῶν Ἐρινύων, βουλῇ Ἀπόλλωνος παρεγένετο εἰς Ἀθήνας εἰς τὸ ἱερὸν τῆς Ἀθηνᾶς· ἧς βουλῇ νικήσας, κατῆλθεν εἰς Ἄργος. τὰς δὲ Ἐρινύας πραΰνασα, προσηγόρευσεν Εὐμενίδας· παρ᾽ οὐδετέρῳ κεῖται ἡ μυθοποιΐα.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΥΘΙΑΣ ΠΡΟΦΗΤΙΣ.

ΑΠΟΛΛΩΝ.

ΟΡΕΣΤΗΣ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑΣ ΕΙΔΩΛΟΝ.

ΧΟΡΟΣ ΕΥΜΕΝΙΔΩΝ.

ΑΘΗΝΑ.

ΠΡΟΠΟΜΠΟΙ.

ΕΡΜΗΣ.

ΚΗΡΥΞ.

ΔΙΚΑΣΤΑΙ.

ΕΥΜΕΝΙΔΕΣ.

ΠΥΘΙΑΣ.

ΠΡΩΤΟΝ μὲν εὐχῇ τῇδε πρεσβεύω θεῶν
τὴν πρωτόμαντιν Γαῖαν· ἐκ δὲ τῆς Θέμιν,
ἣ δὴ τὸ μητρὸς δευτέρα τόδ' ἕζετο
μαντεῖον, ὡς λόγος τις· ἐν δὲ τῷ τρίτῳ
λάχει, θελούσης, οὐδὲ πρὸς βίαν τινὸς,
Τιτανὶς ἄλλη παῖς χθονὸς καθέζετο
Φοίβη· δίδωσι δ' ἣ γενέθλιον δόσιν
Φοίβῳ· τὸ Φοίβης δ' ὄνομ' ἔχει παρώνυμον.
λιπὼν δὲ λίμνην Δηλίαν τε χοιράδα,
κέλσας ἐπ' ἀκτὰς ναυπόρους τὰς Παλλάδος,

1. *πρῶτον μὲν* apodosin habet in *ἔπειτα*, v. 29. "Primum, inquit, precor obtestorque Deos Delphicos ut faveant mihi adytum ingressuræ: deinde ingredior." (Paley.)

Id. *πρεσβεύω θεῶν*, "I give precedence amongst Gods."

5. *θελούσης*, scil. *Θέμιδος*.—*πρὸς βίαν τινός*. Æschylus probably alludes to the account given by Pindar, who makes Earth contend fiercely with Apollo for the oracular seat (see Schol. on Eum. 2). Euripides seems to follow this myth, Iph. Taur. 1234 sqq.

7. *ἣ*, femin. from *ὃς*, ille. (Paley.)—Hermann after Porson, reads *δίδωσιν ἥ*.—*γενέθλιον δόσιν*. On the tenth day after a child's birth, when it was named, the festival called *ἀμφιδρόμια* was held, and the relations brought presents (*ὀπτήρια*). Serv. on Ter. Phorm. init.

9. *χοιράδα*, properly a crag shaped like a hog's back, from *χοῖρος*: so *ῥαχία*, "a precipitous shore," from *ῥάχις*, in Prom. V. 738. Comp. Eur. Troad. 89, and Virg. Æn. "*Dorsum* immane mari summo."

10. *ναυπόρους*. Transl. "the ship-harbouring shores of Pallas," *i.e.* the shores near Athens which ships *pass through* to the harbours of Piræus, Phalerum, &c.

ἐς τήνδε γαῖαν ἦλθε Παρνησσοῦ θ' ἕδρας.
πέμπουσι δ' αὐτὸν καὶ σεβίζουσιν μέγα
κελευθοποιοὶ παῖδες Ἡφαίστου, χθόνα
ἀνήμερον τιθέντες ἡμερωμένην.
μολόντα δ' αὐτὸν κάρτα τιμαλφεῖ λεώς,
Δελφός τε χώρας τῆσδε πρυμνήτης ἄναξ.
τέχνης δέ νιν Ζεὺς ἔνθεον κτίσας φρένα,
ἵζει τέταρτον τόνδε μάντιν ἐν θρόνοις.
Διὸς προφήτης δ' ἐστὶ Λοξίας πατρός.
τούτους ἐν εὐχαῖς φροιμιάζομαι θεούς.
Παλλὰς προναία δ' ἐν λόγοις πρεσβεύεται.
σέβω δὲ νύμφας, ἔνθα Κωρυκὶς πέτρα
κοίλη, φίλορνις, δαιμόνων ἀναστροφή·
(Βρόμιος δ' ἔχει τὸν χῶρον, οὐδ' ἀμνημονῶ,
ἐξ οὗτε Βάκχαις ἐστρατήγησεν θεὸς,
λαγὼ δίκην Πενθεῖ καταῤῥάψας μόρον·)
Πλειστοῦ τε πηγὰς, καὶ Ποσειδῶνος κράτος

11. Παρνησσοῦ, the Ionic form. Dobree, Adv. ii. 175.

13. παῖδες Ἡφαίστου: the Athenians *generally;* as descended from Erichthonius, son of Hephæstus and Athena, according to one legend: and *particularly,* all clever artisans. On some copper coins of Athens is found the head of Hephæstus, with hammer, tongs, &c.

16. πρυμνήτης ἄναξ. Comp. Shakspere, Henry VI. Part ii. act 2, scene 3, "God and king Henry govern England's *helm:*" where "realm" is wrongly read.

17. κτίσας = ποιήσας, as v. 684, μηδ' ἀκαρπώτους κτίσαι.

21. προναία "causam indicat quare Pallas post Apollinem commemoratur." (Scholefield.) Herodotus, i. 92, mentions this temple of Athene προναία at Delphi. The name πρόνοια is of later origin. It may be doubted whether this line is not the quotation of some Scholiast which has crept into the text.—ἐν λόγοις, "in my subsequent address," opposed in a manner to ἐν εὐχαῖς, v. 20. Comp. Choeph. 631, κακῶν δὲ πρεσβεύεται τὸ Λήμνιον λόγῳ. Herm. reads εὐλόγως, unnecessarily.

24. οὐδ' ἀμνημονῶ, scil. αὐτοῦ ἐν λόγοις, "I do not forget to address *him.*"

25. ἐστρατήγησεν = στρατηγὸς ἦν.

27. Comp. Apoll. Rhod. ii. 71. Κωρύκιαι νύμφαι Πλειστοῖο θύγατρες.—Ποσειδῶνος, who was lord of Delphi μέσφα Καλαυρείης ἦλθεν ἐς ἀντίδοσιν, Callim. in Schol.

καλοῦσα, καὶ τέλειον ὕψιστον Δία.
ἔπειτα μάντις εἰς θρόνους καθιζάνω.
καὶ νῦν τυχεῖν με τῶν πρὶν εἰσόδων μακρῷ
ἄριστα δοῖεν· κεἰ πάρ' Ἑλλήνων τινὲς,
ἴτων πάλῳ λαχόντες, ὡς νομίζεται·
μαντεύομαι γὰρ, ὡς ἂν ἡγῆται θεός.—
ἦ δεινὰ λέξαι δεινὰ δ' ὀφθαλμοῖς δρακεῖν
πάλιν μ' ἔπεμψεν ἐκ δόμων τῶν Λοξίου,
ὡς μήτε σωκεῖν, μήτε μ' ἀκταίνειν στάσιν·
τρέχω δὲ χερσὶν, οὐ ποδωκίᾳ σκελῶν·
δείσασα γὰρ γραῦς, οὐδέν· ἀντίπαις μὲν οὖν.
ἐγὼ μὲν ἕρπω πρὸς πολυστεφῆ μυχόν·
ὁρῶ δ' ἐπ' ὀμφαλῷ μὲν ἄνδρα θεομυσῆ
ἕδραν ἔχοντα, προστρόπαιον, αἵματι
στάζοντα χεῖρας, καὶ νεοσπαδὲς ξίφος
ἔχοντ', ἐλαίας θ' ὑψιγέννητον κλάδον,
λήνει μεγίστῳ σωφρόνως ἐστεμμένον,

31. *πάρα* for *πάρεισιν*. See Eurip. Med. 441, *σοὶ δ' οὔτε πατρὸς δόμοι— πάρα*. Arist. Acharn. 862.

33. *μαντεύομαι γάρ*. The connexion with v. 32 is, "Apollo declares by the lots in what order he wishes the different envoys to consult him—and in that order alone can I prophesy." Comp. Numbers xxii. 38.

36. *στάσιν*. There is no necessity to change this (the MSS. reading) to *βάσιν*. "To keep my posture erect," is surely as appropriate an expression as "my footsteps." *ἀκταίνω*, v. Ruhnk. on Timæus, p. 21.

37. *τρέχω χερσὶν*, "I run by the help of my hands," *i.e.* by catching at whatever gives support.

38. *οὐδὲν*, "is naught, good for nothing—a cipher." Comp. Suppl. 720, *γυνὴ μονωθεῖσ' οὐδέν· οὐκ ἔνεστ' Ἄρης.— μὲν οὖν* = immo vero—"Nay, she is like a child in strength rather than a woman." Jelf, Gr. Gr. 550 b, wrongly connects *οὐδὲν δείσασα*.

41. *προστρόπαιον*, see Introd. § 22.

42. *νεοσπαδὲς ξίφος*. This tallies exactly with the last scene of the Choephoroe; Orestes is supposed to have betaken himself to his place of refuge so quickly, as not to have yet relinquished his weapon.

44. *λήνει* (lanâ), "a woollen fillet." —*μεγίστῳ*. The commentators rightly object to the tameness of this epithet. Linwood ingeniously remarks that the next line (*τῇδε γὰρ τρανῶς ἐρῶ*) is a kind of apology for the Priestess dwelling

ἀργῆτι μαλλῷ· τῇδε γὰρ τρανῶς ἐρῶ.
πρόσθεν δὲ τἀνδρὸς τοῦδε θαυμαστὸς λόχος
εὕδει γυναικῶν ἐν θρόνοισιν ἥμενος.
οὔτοι γυναῖκας, ἀλλὰ Γοργόνας λέγω·
οὐδ᾽ αὖτε Γοργείοισιν εἰκάσω τύποις·
εἶδόν ποτ᾽ ἤδη Φινέως γεγραμμένας
δεῖπνον φερούσας· ἄπτεροί γε μὴν ἰδεῖν
αὗται, μέλαιναι δ᾽ ἐς τὸ πᾶν βδελύκτροποι·
ῥέγκουσι δ᾽ οὐ πλαστοῖσι φυσιάμασιν·
ἐκ δ᾽ ὀμμάτων λείβουσι δυσφιλῆ λίβα·
καὶ κόσμος οὔτε πρὸς θεῶν ἀγάλματα
φέρειν δίκαιος, οὔτ᾽ ἐς ἀνθρώπων στέγας.
τὸ φῦλον οὐκ ὄπωπα τῆσδ᾽ ὁμιλίας,
οὐδ᾽ ἥτις αἶα τοῦτ᾽ ἐπεύχεται γένος

so particularly on the *size* of the fillet. But it is scarcely probable that Æschylus wrote *μεγίστῳ*. The old emendation, *λήνει μὲν οἰὸς*, does not help us; nor is Hermann's strange compound, *μεγιστοσοφρόνως*, justified by *μεγιστότιμος* in Suppl. 679. I would suggest to the reader *λήνει μὲν ἐς τὸ σῶφρον ἐξεστεμμένον*.

45. *τῇδε—ἐρῶ.* "For on this point I can speak clearly." She has no doubt about *the suppliant*, but as to what creatures those may be who are sleeping round him, she is at fault. *ἐρῶ*, "I can speak, I am in a condition to speak:" the future seems occasionally to have this potential sense, as *εἰκάσω*, v. 49, "I can liken them."

49. Comp. Prom. V. 799, Choeph. 1045.

50. *εἶδον—γεγραμμένας.* This was, probably, some well-known picture at Athens. Of course it was unnecessary to mention the *Ἅρπυιαι* by name, as the audience would instantly recognise the allusion in *Φίνεως δεῖπνον.*—Comp. Milton's "Harpy-footed Furies."

51. *φερούσας*, "plundering," as in *ἄγω καὶ φέρω.*—*ἄπτεροι*, they are *πτεροφόροι* in Eurip. Orest. 311.—*γε μὴν* = "tamen." The ellipse is *καὶ τοιαῦταί γ᾽ εἰσὶν αἵδε· ἄπτεροί γε μὴν*, "and such would these be, were it not that," &c.

53. *οὐ πλαστοῖσι*, "unapproachable" on account of the virus. Elmsl. on Med. 149 says this word should be written *πλατὸς*, (as in *πλᾶτις*, uxor.) But surely *πελαστὸς*, *πλαστὸς*, may come from *πελάζω*, as *θαυμαστὸς* from *θαυμάζω*, *στεγαστὸς*, *ἀσφάδαστος*, &c. Comp. Blomf. on Pr. V. 741.

54. *λίβα*, scil. *αἵματος*: comp. Choeph. 1055, *κἀξ ὀμμάτων στάζουσιν αἷμα δυσφιλές.*

57. *τὸ φῦλον—πόνων.* "I have not discovered the tribe to which this company belongs; nor what land can aver, that nurturing such a brood with impunity, it is not subsequently brought to mourn its disasters." *πόνων* as Prom.

τρέφουσ' ἀνατὶ μὴ μεταστένειν πόνων
τἀντεῦθεν ἤδη τῶνδε δεσπότῃ δόμων
αὐτῷ μελέσθω, Λοξίᾳ μεγασθενεῖ.
ἰατρόμαντις δ' ἐστὶ καὶ τερασκόπος,
καὶ τοῖσιν ἄλλοις δωμάτων καθάρσιος.

ΑΠΟΛΛΩΝ.

οὔτοι προδώσω· διὰ τέλους δέ σοι φύλαξ
ἐγγὺς παρεστὼς, καὶ πρόσω γ' ἀποστατῶν,
ἐχθροῖσι τοῖς σοῖς οὐ γενήσομαι πέπων.
καὶ νῦν ἁλούσας τάσδε τὰς μάργους ὁρᾷς·
ὕπνῳ πεσοῦσαι δ' αἱ κατάπτυστοι κόραι,

V. 405, *στένω σε τᾶς οὐλομένας τύχας.* Comp. Eur. Hec. 1256, Jelf, Gr. Gr. § 488, for the construction. Herm. and Pal. read *πόνον*, "to repent of its pains;" but the sense is much the same.

59. *ἀνατί.* The following rules respecting Adverbs derived from the Dative Sing. of Nouns may be deduced from Blomfield's Gloss. on Pr. V. 216.

1. *When the dative ends in η, ᾳ, or ει, the adverbial termination is εί.*
Examples: **αὐτοβοεὶ** from **βοῇ** (written **βοεῖ** before the invention of the letters **η** and **ω**), **αὐτοετεὶ** from **ἔτει**, **παμπληθεὶ**, &c.
2. *When the dative ends in ῳ, the adverbial termination is ί.*
Examples: **ἀνατὸς**, **ἀνατῷ** (**ἀνατοῖ**), **ἀνατί· πανομιλὶ**, &c.

All these Adverbs were, in fact, originally Datives, and should be translated with a dative sign; as **πανδημὶ**, "*with* all the people;" **ἀνατὶ**, "*with* impunity," &c. The old termination **οι** is retained in some instances, all of them *substantives*, **οἶκοι**, **πέδοι**, **ἁρμοῖ**, **ἔνδοι**. (For **ἁρμοῖ**, dat. from **ἁρμὸς**, "junctura," is literally "*at the juncture*," when the past time joins the present—*i. e.* "just now, lately.") **ἔνδοι** comes from an old nom. **ἔνδον**—"the interior." In the case of *adjectives*, the **ο** is invariably dropt, and thus the termination becomes **ι**.

63. *τοῖσιν ἄλλοις.* "Ergo **ἑαυτῷ** etiam." Pal.

64. **διὰ τέλους·** Hesych. **διὰ παντός**:—penitus, "throughout."

65. **καὶ πρόσω γ'** Blomf. for **καὶ πρόσω δ'**. "Conjunctiones istas (**καὶ—δὲ**) in eodem sententiæ membro haud credo occurrere apud istius ævi scriptores nisi per librariorum errorem." Porson on Eur. Orest. 614. Comp. Blomf. Not. Pr. V. 1018. We might read **πρόσωθ'** here with Wakefield. See note on v. 287. Paley retains **καὶ πρόσω δ'**.

68. **πεσοῦσαι**, nomin. pendens, as vv. 95, 100, 455. It appears to be an instance of that species of Anacoluthon, not uncommon in Thucydides, where the writer begins a sentence with one construction, and then diverges into parenthetical clauses; so that he forgets or finds it inconvenient to return.

Νυκτὸς παλαιαὶ παῖδες, αἷς οὐ μίγνυται
θεῶν τις, οὐδ' ἄνθρωπος, οὐδὲ θήρ ποτε·
κακῶν δ' ἕκατι κἀγένοντ'· ἐπεὶ κακὸν
σκότον νέμονται, Τάρταρόν θ' ὑπὸ χθονὸς,
μισήματ' ἀνδρῶν καὶ θεῶν Ὀλυμπίων.
ὅμως δὲ φεῦγε, μηδὲ μαλθακὸς γένῃ·
ἐλῶσι γάρ σε καὶ δι' ἠπείρου μακρᾶς,
βιβῶντ' ἂν ἀεὶ τὴν πλανοστιβῆ χθόνα,
ὑπέρ τε πόντον, καὶ περιῤῥύτας πόλεις.
καὶ μὴ πρόκαμνε τόνδε βουκολούμενος
πόνον· μολὼν δὲ Παλλάδος ποτὶ πτόλιν,
ἵζου παλαιὸν ἄγκαθεν λαβὼν βρέτας·
κἀκεῖ δικαστὰς τῶνδε καὶ θελκτηρίους
μύθους ἔχοντες, μηχανὰς εὑρήσομεν,
ὥστ' ἐς τὸ πᾶν σε τῶνδ' ἀπαλλάξαι πόνων·
καὶ γὰρ κτανεῖν σ' ἔπεισα μητρῷον δέμας.

Here Æsch., after the first line, falls into a description of the Furies, which extends itself so far that he cannot return to his original construction.

69. Νυκτὸς, Valck., who rightly con siders γραῖαι a gloss.

72. Τάρταρόν θ'—τε epexegetic—"*namely* Tartarus."

75. καὶ = "etiam." Pal.

76. βιβῶντ' ἂν ἀεί. This is the MSS. reading (except βιβῶντ' for βεβῶντ'), and I certainly think it better than Hermann's βιβῶντ' ἀν' ἀεὶ τὴν πλ., making ἀνὰ a preposition, separated from its case: or than Paley's ἀνατὶ, which is tame and unnatural. Ἂν with the present partic. gives the sense of "*ready, likely* to." Here ἐλῶσί σε βιβῶντ' ἂν = βιβαίης ἂν, εἴ σ' ἐλαύνοιεν. Comp. Soph. Œd. Col. 761, ὦ πάντα τολμῶν κἀπὸ παντὸς ἂν φέρων λόγου δικαίου μηχάνημα ποικίλον. Here ἂν φέρων = ὃς φέροις ἄν, "*who are likely to take.*" See for other examples Matth. Gr. Gr. § 598 b.

77. πόλεις—"islands:" for the sea is to an island what its walls are to a city. Ion, 1583, Κυκλάδας νησαίας πόλεις.

78. βουκολούμενος, literally "grazing on," as αἰπολούμεναι, v. 187: hence "brooding over." See Peile on Agam. 650, ἐβουκολοῦμεν φροντίσιν νέον πάθος: and comp. Theoc. Id. xi. 80. In these passages the notion of "soothing" is prominent. So Shakesp. As you like it, iv. 3, "*Chewing the food* of sweet and bitter fancy."

79. ποτὶ πτόλιν, a Homeric form.

84. ἔπεισα. The stress falls on this word, as Linwood rightly observes, otherwise we should expect ἐγώ. Trans-

ΟΡΕΣΤΗΣ.

ἄναξ Ἄπολλον, οἶσθα μὲν τὸ μὴ 'δικεῖν·
ἐπεὶ δ' ἐπίστᾳ, καὶ τὸ μὴ 'μελεῖν μάθε.
σθένος δὲ ποιεῖν εὖ φερέγγυον τὸ σόν.

ΑΠ. μέμνησο, μὴ φόβος σε νικάτω φρένας.
σὺ δ', αὐτάδελφον αἷμα καὶ κοινοῦ πατρὸς,
Ἑρμῆ, φύλασσε, κάρτα δ' ὢν ἐπώνυμος
πομπαῖος ἴσθι, τόνδε ποιμαίνων ἐμὸν
ἱκέτην. σέβει τοι Ζεὺς τόδ' ἐκνόμων σέβας,
ὁρμώμενον βροτοῖσιν εὐπόμπῳ τύχῃ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑΣ ΕΙΔΩΛΟΝ.

εὕδοιτ' ἂν, ὠὴ, καὶ καθευδουσῶν τί δεῖ;
ἐγὼ δ' ὑφ' ὑμῶν ὧδ' ἀπητιμασμένη
ἄλλοισιν ἐν νεκροῖσιν, ὡς μὲν ἔκτανον

late, "Non *per te ipsum*, sed alio (me) *suadente* interfecisti matrem."

85, 86. The sense of these lines is, "Since you know what justice *is*, exercise it in my case without any neglect or remissness: for your power is competent to serve me."—Join *ποιεῖν εὖ*.

90. *ἐπώνυμος*, "true to your name," opposite to *ψευδώνυμος*. Sept. c. Th. 8, *Ζεὺς ἀλεξητήριος Ἐπώνυμος γένοιτο*. Choeph.288, *μήτηρ οὐδαμῶς ἐπώνυμον φρόνημα πεπαμένη*, "whose temper is inconsistent with the name of Mother."

92. *ἱκνόμων*, Herm., for the MSS. *ἐκ νόμων*. He says *ἱκνόμων* = *παρανόμων*, and therefore = *ἱκετῶν* (comp. *προστρόπαιος*): "Zeus hath respect to the sanctity of the outlaw, sped on to mortals by the escort of fair fortune." But I doubt whether we should not read *ἔννομον*: it is more natural to refer *σέβας* to the Protector Hermes, than to the protected *ἱκέται*, as the next line, 93, clearly points to Hermes' office: "Zeus respects this lawful privilege of thine, proceeding to mortals with the blessing of good speed."

95. *ἐγὼ—ἀπητιμασμένη*. This is not exactly a nomin. pendens. For the words *ὡς μὲν ἔκτανον* to *ἐκλείπεται* are partly parenthetical; and the apod. *αἰσχρῶς ἀλῶμαι* applies equally to both the other two clauses of the sentence. Translate, "In this wise am I utterly neglected by you; whilst amongst the rest of the Departed—that *I* was a murderess is a reproach that forsakes me not even in the grave—for in disgrace do I wander." The word *δὲ* serves to connect the parenth. with the main sentence.

ὄνειδος ἐν φθιτοῖσιν οὐκ ἐκλείπεται,
αἰσχρῶς δ' ἀλῶμαι· προὐννέπω δ' ὑμῖν, ὅτι
ἔχω μεγίστην αἰτίαν κείνων ὕπο·
παθοῦσα δ' οὕτω δεινὰ πρὸς τῶν φιλτάτων,
οὐδεὶς ὑπέρ μου δαιμόνων μηνίεται,
κατασφαγείσης πρὸς χερῶν μητροκτόνων.
ὁρᾷ δὲ πληγὰς τάσδε καρδία σέθεν.
εὕδουσα γὰρ φρὴν ὄμμασιν λαμπρύνεται·
ἐν ἡμέρᾳ δὲ μοῖρ' ἀπροσκόπος βροτῶν.
ἦ πολλὰ μὲν δὴ τῶν ἐμῶν ἐλείξατε·
χοάς τ' ἀοίνους, νηφάλια μειλίγματα,
καὶ νυκτίσεμνα δεῖπν' ἐπ' ἐσχάρᾳ πυρὸς
ἔθυον, ὥραν οὐδενὸς κοινὴν θεῶν.
καὶ πάντα ταῦτα λὰξ ὁρῶ πατούμενα·
ὁ δ' ἐξαλύξας οἴχεται νεβροῦ δίκην,

100. *παθοῦσα—μηνίεται.* This Anacoluthon was probably occasioned by the fact, that there was no single verb which Æschylus could make agree with *ἐγὼ παθοῦσα* expressing, "I am not *avenged by the wrath of* any Deity;" he was therefore obliged to change the construction.

103. The common way of reading this line is, *ὅρα δὲ πληγὰς τάσδε καρδίας σέθεν.* "Be conscious of these reproaches with which I sting your heart." But *πληγὰς καρδίας* will scarcely bear this sense. It is better to suppose that Clytemnestra points to her own still gaping wounds. I have adopted Pauw's reading, *ὁρᾷ—καρδία σέθεν,* which harmonizes better with the following verses, "Your hearts, I know, see these wounds of mine, FOR in sleep the mind's eye brightens; in daylight 'tis not the province of mortals to foresee."—Vv. 104, 105, convey a general statement.

105. *ἀπροσκόπος*, active; *ἀπρόσκοπος*, pass. "Destiny is unforeseen of mortals;" the sense is unaltered. Comp. Choeph. 285, *λαμπρὸν ἐν σκότῳ νωμῶντ' ὀφρύν*, and Shelley, *Marianne's Dream :*

"A pale dream came to a lady fair,
And said, A boon, a boon, I pray!
I know the secrets of the air,
And things are lost in the glare of day
Which I can make the sleeping see,
If they will put their trust in me."

106. *τῶν ἐμῶν*—sub. *δωρεῶν* or *θυσιῶν.*

107. *νηφάλια* (*νήφω*), prop. "sober, abstemious," hence "pure, unmixed with wine." See Introd. § 46.

109. *ὥραν*, "Insolentior Accusativus," Paley : = *καθ' ὥραν.* So Acharn. 23, *ἀωρίαν ἥκοντες = κατ' ἀωρίαν.* Comp. Elmsley on Bacch. 722.

καὶ ταῦτα κούφως ἐκ μέσων ἀρκυστάτων
ὤρουσεν, ὑμῖν ἐγκατιλλώψας μέγα.
ἀκούσαθ' ὡς ἔλεξα τῆς ἐμῆς περὶ
ψυχῆς· φρονήσατ', ὦ κατὰ χθονὸς θεαί.
ὄναρ γὰρ ὑμᾶς νῦν Κλυταιμνήστρα καλῶ.

ΧΟΡΟΣ.

(Μυγμός.)

ΚΛ. μύζοιτ' ἄν, ἀνὴρ δ' οἴχεται φεύγων πρόσω·
φίλοις γάρ εἰσιν οὐκ ἐμοῖς προσίκτορες.

ΧΟ. (Μυγμός.)

ΚΛ. ἄγαν ὑπνώσσεις, κοὐ κατοικτίζεις πάθος.
φονεὺς δ' Ὀρέστης τῆσδε μητρὸς οἴχεται.

ΧΟ. (Ὠγμός.)

ΚΛ. ὤζεις; ὑπνώσσεις; οὐκ ἀναστήσει τάχος;

112 **καὶ ταῦτα**, Lat. "idque"—("and that too" liter.); hence, "*Aye*, he hath bounded *even* from the very centre of the toils," &c.

113. The proper sense of **ἴλλος** is "squinting:" **ἐγκατιλλώψας = χλευάσας**; what Shakspere calls "contemning with mowes," Cymbel. i. 7.

114. **ἀκούσαθ' ὡς—ψυχῆς.** Translate, "Hear how I have pleaded to you as if for my life." "Respicitur notissima locutio **περὶ ψυχῆς ἀγών**," Paley. Comp. Phœn. 1333; Orest. 847. "De capitali meo periculo loquor," Herm.

115. **φρονήσατε**, "Recipite mentes," *i.e.* "Be yourselves," as **φρονοῦσα**, v. 941, is "Restored to your senses."

116. **ὄναρ.** *Not* the nomin., which is more usual in Homer than Attic writers; but = **κατ' ὄναρ**, "*in* a dream:" a sort of adverbial usage: **ὕπαρ** is often found thus, and **ὄναρ καὶ ὕπαρ**, "sleeping and waking." Observe that the **κατά** is *never* expressed. Comp. v. 126.

118. **φίλοις γάρ—προσίκτορες.** Herm. reads **φίλοις γάρ εἰσιν, οὐκ ἐμοί, προσίκτορες**: "my relations (*i.e.* Orestes) have found protectors; *I* have not." If the MS. reading be retained, translate, "There are patrons to harbour those who have now become dear to their patrons, no longer dear (as by birth Orestes naturally was) to me." **φίλος** = "dear-ling, darling." The plurals are used because the matter is darkly hinted at, not openly expressed, as in Choeph. 35.—**προσίκτωρ** applied to the protecting God, as **ἀφίκτωρ**, Suppl. 1, **ἵκτωρ**, 479, applied to the suppliant, Eum. 433. The word **προστρόπαιος** has the same double sense.

τί σοι πέπρακται πρᾶγμα πλὴν τεύχειν κακά;

ΧΟ. (Ὠγμός.)

ΚΛ. ὕπνος πόνος τε, κύριοι ξυνωμόται,
δεινῆς δρακαίνης ἐξεκήραναν μένος.

ΧΟ. (Μυγμὸς διπλοῦς, ὀξύς.)
λάβε, λάβε, λάβε, λάβε, φράζου.

ΚΛ. ὄναρ διώκεις θῆρα, κλαγγαίνεις δ' ἅπερ
κύων μέριμναν οὔποτ' ἐκλιπὼν πόνου.
τί δρᾷς; ἀνίστω, μή σε νικάτω πόνος,
μηδ' ἀγνοήσῃς πῆμα μαλθαχθεῖσ' ὕπνῳ.
ἄλγησον ἧπαρ ἐνδίκοις ὀνείδεσιν·
τοῖς σώφροσιν γὰρ ἀντίκεντρα γίγνεται.
σὺ δ' αἱματηρὸν πνεῦμ' ἐπουρίσασα τῷ,
ἀτμῷ κατισχναίνουσα, νηδύος πυρὶ,
ἕπου, μάραινε δευτέροις διώγμασιν.

ΧΟΡΑΓΟΣ.

ἔγειρ', ἔγειρε καὶ σὺ τήνδ', ἐγὼ δὲ σέ.
εὕδεις; ἀνίστω, κἀπολακτίσασ' ὕπνον,
ἰδώμεθ' εἴ τι τοῦδε φροιμίου ματᾷ.

122. τί σοι—κακά; "What have you ever accomplished, except it be to work mischief?" This may be either a reproach in general terms against the Furies' office, or it may mean, "and therefore you should show your talents *now*, against Orestes." So the Schol. τί οὖν μέλλεις τὸ σὸν ἀνύειν;

124. ἐξεκήραναν, "sapped," lit. "disheartened," fr. κῆρ.—κύριοι ξυνωμόται, "puissant confederates."

125. φράζου, "take heed." For the reading of this verse, see Intr. § 7, note.

127. μέριμναν πόνου, "his careful toil."

130. ὀνείδεσιν, sub. ἐμοῖς, which is omitted because the next line *generalizes* the particular case.

131. ἀντίκεντρα, "keen as a scourge," as ἀντίπαις, "weak as a child."

132. τῷ for τούτῳ, "against him" (Orestes). Hermann's alterations seem unnecessary here.

135. It is chiefly on this verse that Blomfield founds his strange theory, that the Chorus consisted of only *three* Furies. (Præfat. ad Persas, p. 20.) But see v. 555.

137. ἰδώμεθ', Anacoluthon after ἀπολακτίσασα. It is not easy to make out

ΧΟ. ἰοὺ, ἰοὺ, πόπαξ. ἐπάθομεν, φίλαι— στρ. α'.
ἦ πολλὰ δὴ παθοῦσα καὶ μάταν ἐγώ—
ἐπάθομεν πάθος δυσαχὲς, ὦ πόποι,
ἄφερτον κακόν.
ἐξ ἀρκύων πέπτωκεν, οἴχεται δ' ὁ θήρ.
ὕπνῳ κρατηθεῖσ' ἄγραν ὤλεσα.
ἰὼ, παῖ Διὸς, ἐπίκλοπος πέλει. ἀντ. α'.
νέος δὲ γραίας δαίμονας καθιππάσω,
τὸν ἱκέταν σέβων, ἄθεον ἄνδρα καὶ
τοκεῦσιν πικρόν.
τὸν μητραλοίαν δ' ἐξέκλεψας ὢν θεός.
τί τῶνδ' ἐρεῖ τις δικαίως ἔχειν;
ἐμοὶ δ' ὄνειδος ἐξ ὀνειράτων μολὸν στρ. β'.
ἔτυψεν δίκαν διφρηλάτου
μεσολαβεῖ κέντρῳ·
ὑπὸ φρένας, ὑπὸ λοβὸν
πάρεστι μαστίκτορος δαΐου δαμίου
βαρὺ, τὸ περίβαρυ κρύος ἔχειν.

the precise meaning of this verse. Schutz applies *φροιμίου* to the recent Vision: Paley, to the coming Song. May it not have a more *extended* sense, and mean "this beginning of our labours" generally? "Let us see whether the fore-part of our labour is to fall to the ground," *i.e.* the chase of Orestes that we have already gone through.

138. These verses are called *κομματικὰ*—not sung by the whole Chorus, but by separate Furies, who come on the stage *σποράδην*, "dispersedly." Introd. § 7, 9. The metre is chiefly Dochmiac, with Senarii interspersed.

145. *καθιππάσω*, "trampled down;" as we say, "to ride rough-shod over."

152. *μεσολαβεῖ*, "grasped midway," and therefore more firmly.

153. *λοβὸν*, "jecinoris pars ultima—fibra." Blomf. Gloss. Pr. V. 504. Translate, "To my heart, to my liver, penetrates the severe, the too severe torture, inflicted as 'twere by a cruel public executioner, so that I feel it;" the allusion is to the taunts of Clytemnestra. Comp. v. 130.

154. *δάϊος* in Tragedy has two senses: 1, "miserable;" 2, "cruel, hostile." The former is Attic, and always *δάϊος*: the latter generally *δήϊος* (*δῆος*, Choeph. 628). *Δᾷος* means "knowing, crafty."

155. *ἔχειν* not pleonastic, but very emphatic; like the gladiatorial "Habet"

τοιαῦτα δρῶσιν οἱ νεώτεροι θεοὶ, ἀντ. β΄.
κρατοῦντες τὸ πᾶν δίκας πλέον·
φονολιβῆ θρόμβον
περὶ πόδα, περὶ κάρα
πάρεστι γᾶς ὀμφαλὸν προσδρακεῖν αἱμάτων
βλοσυρὸν ἀρόμενον ἄγος ἔχειν.

ἐφεστίῳ δὲ, μάντις ὢν, μιάσματι στρ. γ΄.
μυχὸν ἔχρανας αὐτόσσυτος, αὐτόκλητος,
παρὰ νόμον θεῶν βρότεα μὲν τίων,
παλαιγενεῖς δὲ Μοίρας φθίσας.
κἀμοί τε λυπρὸς, καὶ τὸν οὐκ ἐκλύσεται, ἀντ. γ΄.
ὑπό τε γᾶν φυγὼν οὔ ποτ' ἐλευθεροῦται·
ποτιτρόπαιος ὢν δ' ἕτερον ἐν κάρᾳ
μιάστορ' ἐξ ἐμοῦ πάσεται.

ΑΠ. ἔξω, κελεύω, τῶνδε δωμάτων τάχος
χωρεῖτ', ἀπαλλάσσεσθε μαντικῶν μυχῶν·

in Latin: comp. Agam. 352, Διὸς πλαγὰν ἔχουσιν, εἰπεῖν.

158. The order is, πάρεστι προσδρακεῖν γᾶς ὀμφαλὸν ἀρόμενον φονολιβῆ θρόμβον περὶ πόδα περὶ κάρα, βλοσυρὸν ἄγος, ἔχειν. "One may behold Earth's centre to have contracted a stain of dripping, coagulate gore from head to foot, a terrible pollution of murder, which it cannot but retain." βλοσυρὸς, "torvus," more usually applied to a person.—ἔχειν does not govern ἄγος, which is in apposition with θρόμβον, but is used as above, "ita ut *habeat*." Vv. 153, 159, are instances of what is called "the Paracataloge" in Tragedy, on which see Müller, Diss. p. 67: a number of short syllables "extra metrum," uttered καταλογάδην, like prose, and calculated to express strong passion, excitement, anger, &c.

165. φθίσας, not "destroyed," but "having weakened the power of." Comp. 697.

166. Here τε and καὶ are not simply copulative, but mean "etsi—tamen." "Me injuria afficit, illum tamen non liberabit," Hermann.

λυπρὸς, *with dat.* So λυπηρὸς τοῖς ξυμμάχοις, Thucyd. i. 76; τοῖς ἐχθροῖς, vi. 18; and in viii. 46 the correct reading must be, καὶ βασιλεῖ ἐξεῖναι [ἀεὶ] ἐπὶ τοὺς αὐτῷ λυπηροὺς τοὺς ἑτέρους ἐπάγειν—*not* αὐτοῦ.

167. οὐκ ἐλευθεροῦται, "He is *not a whit the more* set free."

169. μιάστορα = ἀλάστορα, "avenger

μὴ καὶ λαβοῦσα πτηνὸν ἀργηστὴν ὄφιν,
χρυσηλάτου θώμιγγος ἐξορμώμενον,
ἀνῇς ὑπ' ἄλγους μέλαν' ἀπ' ἀνθρώπων ἀφρὸν,
ἐμοῦσα θρόμβους οὓς ἀφείλκυσας φόνου.
οὔτοι δόμοισι τοῖσδε χρίμπτεσθαι πρέπει·
ἀλλ' οὗ καρανιστῆρες ὀφθαλμωρύχοι
δίκαι, σφαγαί τε, σπέρματός τ' ἀποφθορᾷ
παίδων κακοῦται χλοῦνις, ἠδ' ἀκρωνία,
λευσμός τε, καὶ μύζουσιν οἰκτισμὸν πολὺν
ὑπὸ ῥάχιν παγέντες. ἆρ' ἀκούετε,
οἵας ἑορτῆς ἔστ' ἀπόπτυστοι θεοῖς
στέργηθρ' ἔχουσαι; πᾶς δ' ὑφηγεῖται τρόπος
μορφῆς. λέοντος ἄντρον αἱματοῤῥόφου

of blood," as Suppl. 637. *ἐξ ἐμοῦ*, Scholef. "after me," for the vulg. *ἐκείνου*, which violates the metre: *ἔστιν ὄν*, Herm. Either alteration makes good sense, but Scholefield is perhaps nearer the MSS.

172. *ὄφιν*. Probably an arrow is thus called, from the peculiar way in which serpents dart or strike at their object of attack.—*πτηνόν*. Paley compares *ἔγχη πτερωτὰ*, Herc. Fur. 1101; *πτερόεντες ὀϊστοί*, Hom.; "alis adlapsa sagitta," Virg.—*ἀργηστήν*, "flashing," prop. "white, glistening," as *ἀργής*, sup. v. 45.

177, *sqq.* I have adopted the same reading of these lines as Müller and Paley. Transl. "But go ye, where are wrought punishments that sever the head, and dig out the eyes; where are massacres, where the vigour of youth is destroyed by castration; where is mutilation of the extremities and stoning; where impaled victims moan right piteously." Hermann's reading and interpretation is also probable: *σπέρματός τ' ἀποφθοραί, Παίδων τε χλοῦνις, ἠδ' ἀκρωνία κακοῦ*—"Abortions, castration of youths, and the acme of evil." The difficulty lies in our ignorance of the true meanings of *χλοῦνις* and *ἀκρωνία*; *two* very different senses being given to each: *χλοῦνις* is said to be "vis virilis" or "castratio," *ἀκρωνία* either = *ἀκρωτηριασμὸς* or *ἀθροισμός*. The word *χλούνης σῦς ἄγριος* (Il. ix. 539) is subject to the same doubt: but surely "vigorous" would be the more natural epithet of a *wild* boar.—*καρανιστῆρες*. Comp. Rhes. 817, *καρανιστὴς μόρος*.—*ὀφθαλμωρύχοι*. Linwood for *ὀφθαλμώρυχοι*, the sense being active. The Americans might translate "gouging."—*λευσμός*, a better reading than *λευσμόν*.

183. *στέργηθρα*, "appetite, fondness for,"—a rare sense of the word, which usually = *φίλτρον*. Comp. Choeph. 233, Hippol. 255. Const. *οἵας ἑορτῆς στέργηθρ' ἔχουσαι ἐστὲ ἀπόπτυστοι θεοῖς*.—*ὑφηγεῖται*, "suggests (interprets) this taste."

οἰκεῖν τοιαύτας εἰκός, οὐ χρηστηρίοις
ἐν τοῖσδε πλησίοισι τρίβεσθαι μύσος.
χωρεῖτ' ἄνευ βοτῆρος αἰπολούμεναι·
ποίμνης τοιαύτης δ' οὔτις εὐφιλὴς θεῶν.
ΧΟ. ἄναξ Ἄπολλον, ἀντάκουσον ἐν μέρει.
αὐτὸς σὺ τούτων οὐ μεταίτιος πέλει,
ἀλλ' εἷς τὸ πᾶν ἔπραξας, ὡς παναίτιος.
ΑΠ. πῶς δή; τοσοῦτο μῆκος ἔκτεινον λόγου.
ΧΟ. ἔχρησας ὥστε τὸν ξένον μητροκτονεῖν.
ΑΠ. ἔχρησα ποινὰς τοῦ πατρὸς πέμψαι. τί μήν;
ΧΟ. κἄπειθ' ὑπέστης αἵματος δέκτωρ νέου.
ΑΠ. καὶ προστραπέσθαι τούσδ' ἐπέστελλον δόμους.
ΧΟ. καὶ τὰς προπομποὺς δῆτα τάσδε λοιδορεῖς;
ΑΠ. οὐ γὰρ δόμοισι τοῖσδε πρόσφορον μολεῖν.
ΧΟ. ἀλλ' ἔστιν ἡμῖν τοῦτο προστεταγμένον.
ΑΠ. τίς ἥδε τιμή; κόμπασον γέρας καλόν.
ΧΟ. τοὺς μητραλοίας ἐκ δόμων ἐλαύνομεν.
ΑΠ. τί γάρ; γυναικὸς ἥτις ἄνδρα νοσφίσῃ;
ΧΟ. οὐκ ἂν γένοιθ' ὅμαιμος αὐθέντης φόνος.

186. The commentators quarrel with the epithet *πλησίοισι*. But there is no reason why *ἐν τοῖσδε πλησίοισι χρηστηρίοις* should not mean "in the neighbourhood of this shrine," literally "in this shrine, being near to you." So Hermann: *πλησία χρηστήρια*, "vicinum templum sunt, ante quod Furiæ commorantur."

192. *δή* expresses irony and contempt.

194. *πέμψαι*. So *προπομπός*, v. 197. It need not be altered to *πρᾶξαι*.—*τί μήν*; "quidni?"

195. *ὑπέστης*, sub. *εἶναι*.—*αἵματος*, "murderer," abstract for concrete.

200. *κόμπασον*, "Boast of an honourable privilege—when you have it,"—not of a base occupation, unworthy of Goddesses. So Paley; and this is more probable than to suppose the words simply ironical, "Proclaim this fine privilege of yours."

202, 203. Transl. "What! matricide in the case of a woman who rids herself of her husband?"

Ch. "Aye: for this would not be murder committed on a blood-relation." *αὐθέντης*, *αὐτοσφαγής*, *αὐτοφόνος*, *αὐτοχείρ*, *αὐτοκτόνος*, either applicable to self-murder or that inflicted by or upon a blood-relation; so *αὐτουργίαι*, inf. v. 322.

ΑΠ. ἦ κάρτ᾽ ἄτιμα καὶ παρ᾽ οὐδὲν εἰργάσω
Ἥρας τελείας καὶ Διὸς πιστώματα·
Κύπρις δ᾽ ἄτιμος τῷδ᾽ ἀπέρριπται λόγῳ,
ὅθεν βροτοῖσι γίγνεται τὰ φίλτατα.
εὐνὴ γὰρ ἀνδρὶ καὶ γυναικὶ μορσίμη
ὅρκου ᾽στὶ μεῖζον τῇ δίκῃ φρουρουμένη.
εἰ τοῖσιν οὖν κτείνουσιν ἀλλήλους χαλᾷς,
τὸ μὴ γενέσθαι, μηδ᾽ ἐποπτεύειν κότῳ,
οὔ φημ᾽ Ὀρέστην σ᾽ ἐνδίκως ἀνδρηλατεῖν.
τὰ μὲν γὰρ οἶδα κάρτα σ᾽ ἐνθυμουμένην,
τὰ δ᾽ ἐμφανῶς πράσσουσαν ἡσυχαιτέραν.
δίκας δὲ Παλλὰς τῶνδ᾽ ἐποπτεύσει θεά.
ΧΟ. τὸν ἄνδρ᾽ ἐκεῖνον οὔ τι μὴ λίπω ποτέ.
ΑΠ. σὺ δ᾽ οὖν δίωκε, καὶ πόνον πλέον τίθου.
ΧΟ. τιμὰς σὺ μὴ ξύντεμνε τὰς ἐμὰς λόγῳ.
ΑΠ. οὐδ᾽ ἂν δεχοίμην ὥστ᾽ ἔχειν τιμὰς σέθεν.

204. The MSS. have *ἠρκέσω*, "vocem nihili," variously altered to *ἠδέσῳ*, *ἤρκεσεν*, *ἀρκέσει*, &c.; Herm. *ἧκέ σοι*. But I follow Paley in preferring *εἰργάσω*, "fecisti" (Wordsworth's conjecture), because it is the only verb which completely agrees with both *ἄτιμα* and *παρ᾽ οὐδέν*.

205. *Διὸς*, scil. *τελείου*: not in the usual sense of "the Accomplisher," but the God of Marriage: *τέλος γὰρ ὁ γάμος* (Schol. ad Arist. Thesm. 973). Comp. inf. 799.

208. *εὐνὴ—φρουρουμένη*. "For marriage between man and woman, brought about by Destiny, if rightly observed, is more binding than an oath." *τῇ δίκῃ* = *δικαίως*. *μεῖζον* and *φρουρουμένη* are superfluous alterations.

211. *τὸ μὴ γενέσθαι* (*τίνεσθαι*, Herm.). Paley translates this, "So that it does not *happen that* you visit them wrathfully." This is harsh and improbable. This verse refers to what the Chorus had said in v. 203, *οὐκ ἂν γένοιθ᾽ ὅμαιμος αὐθέντης φόνος*. The expression is therefore elliptical: in full it would be *τὸ μὴ γενέσθαι ὅμαιμον αὐθέντη φόνον*. Transl. "If then to murder, in the case of married folk, you concede that it is *no* murder, and that you do not visit them wrathfully; I deny the justice of your persecution of Orestes,"—*χαλᾷς*, "yield the point, art indulgent enough to say;" as Hec. 403.

214. *πράσσουσαν ἡσυχαιτέραν*, "too remiss in exacting vengeance."

215. *ἐποπτεύσει*, "shall look to, take care of," as Choeph. 1.

217. *σὺ δ᾽ οὖν—τίθου*. This line is of course ironical.—*πλέον τίθου* = "Increase," *πλέον* being an adverb.

ΧΟ. μέγας γὰρ ἔμπας πὰρ Διὸς θρόνοις λέγει·
ἐγὼ δ', ἄγει γὰρ αἷμα μητρῷον, δίκας
μέτειμι τόνδε φῶτα κἀκκυνηγετῶ.
ΑΠ. ἐγὼ δ' ἀρήξω, τὸν ἱκέτην τε ῥύσομαι·
δεινὴ γὰρ ἐν βροτοῖσι κἀν θεοῖς πέλει
τοῦ προστροπαίου μῆνις, εἰ προδῶ σφ' ἑκών.

ΟΡΕΣΤΗΣ.

ἄνασσ' Ἀθάνα, Λοξίου κελεύσμασιν
ἥκω, δέχου δὲ πρευμενῶς ἀλάστορα,
οὐ προστρόπαιον, οὐδ' ἀφοίβαντον χέρα,
ἀλλ' ἀμβλὺν ἤδη, προστετριμμένον τε πρὸς
ἄλλοισιν οἴκοις καὶ πορεύμασιν βροτῶν·
ὅμοια χέρσον καὶ θάλασσαν ἐκπερῶν,

220. *ἔμπας καὶ ἔμπα Ἀττικῶς, ἔμπης δὲ Ἰωνικῶς· δηλοῖ δὲ τὸ ὅμως*, Zonaras. This is a poetic word, derived from *ἐν πᾶσι*; it does not mean "altogether," but "in all circumstances," *i.e.* "at all events," and hence "nevertheless." Here it is *καὶ χωρὶς τῶν ἐμῶν τιμῶν*, "anyhow." In Soph. Aj. 121, it serves to strengthen the force of *καίπερ* (*ἐποικτείρω δέ νιν Δύστηνον ἔμπας, καίπερ ὄντα δυσμενῆ*) like the Homeric *Νέστορα δ' οὐκ ἔλαθεν, πίνοντά περ ἔμπης*. Comp. Antig. 845.

221. *δίκας—κἀκκυνηγετῶ*, "I will proceed to punish this man, and even now I am on his track." *μέτειμι δίκας* = *τιμωρήσω*. The double accus. occurs similarly Bacch. 346.

225. *εἰ προδῶ*. Jelf, Gr. Gr. 854. 1, thus explains the difference between *εἰ γένοιτο, εἰ γένηται*, and *ἐὰν γένηται*. *Εἰ γένοιτο* implies a mere supposition, often an improbable one: "If it *should* happen." *εἰ γένηται*, that it may or may not happen, without any notion of a definite time, "*If it does.*" *ἐὰν γένηται*, that it is expected to happen at the particular time "*when it does.*" Instances of *εἰ* with the subj. occur Pers. 787, Suppl. 86, Ajax 491, Œd. Tyr. 198, 874. Œd. Col. 1443. It is doubtful whether this construction can be used in prose; in Thucyd. vi. 21, *εἰ ξυστῶσι*, the MSS. vary: see Arnold.

226. The scene is shifted to Athens. See Introd. § 13.

228. *προστρόπαιον*. Introd. § 22.

229. *ἀμβλὺν—βροτῶν*. Transl. "But already have the edge of my guilt blunted, and worn down by contact with (*πρὸς*) the dwellings and haunts of other men." *προστετριμμένον* = "attritum, rubbed against." Comp. Sept. c. Theb. 712, *τεθηγμένον τοί μ' οὐκ ἀπαμβλυνεῖς λόγῳ*. Wellauer thinks *πρὸς* is an adverb, = "insuper," as Orest. 621, Med. 704, which is not impossible. Hermann's reading is not satisfactory.

231. *ὅμοια* = "perinde"—"All the same,—as much as if I had not been

σώζων ἐφετμὰς Λοξίου χρηστηρίους,
πρόσειμι δῶμα καὶ βρέτας τὸ σὸν, θεά.
αὐτοῦ φυλάσσων ἀναμενῶ τέλος δίκης.
ΧΟ. εἶεν. τόδ' ἐστὶ τἀνδρὸς ἐκφανὲς τέκμαρ·
ἕπου δὲ μηνυτῆρος ἀφθέγκτου φραδαῖς.
τετραυματισμένον γὰρ ὡς κύων νεβρὸν,
πρὸς αἷμα καὶ σταλαγμὸν ἐκμαστεύομεν.
πολλοῖς δὲ μόχθοις ἀνδροκμῆσι φυσιᾷ
σπλάγχνον· χθονὸς γὰρ πᾶς πεποίμανται τόπος,
ὑπέρ τε πόντον ἀπτέροις πωτήμασιν
ἦλθον διώκουσ', οὐδὲν ὑστέρα νεώς.
καὶ νῦν ὅδ' ἐνθάδ' ἐστί που καταπτακών.
ὀσμὴ βροτείων αἱμάτων με προσγελᾷ.

ὅρα, ὅρα μάλ' αὖ, λεῦσσέ τε πάντα μὴ

purified at all." So according to Reiske's emend., Eur. Hec. 398, ὅμοια, κισσὸς δρυὸς ὅπως, τῆσδ' ἕξομαι, where, however, we should perhaps read ὁποῖα κισσὸς δρυὸς, ἐγὼ τῆσδ' ἕξομαι.

233. πρόσειμι, not from εἶμι, "ibo," but εἰμὶ, "sum:" for Orestes had already come to the temple of Pallas, comp. ἥκω, v. 227. So πάρειμι, Eur. Bacch. 805.

234. Paley wrongly joins ἀναμένω φυλάσσων, making it = φυλάσσω. Read ἀναμενῶ, and join αὐτοῦ φυλάσσων.

240. πεποίμανται, "has been traversed," as carefully as by a shepherd seeking out shady nooks where he may find grass for his flock.

241. ἀπτέροις. See v. 51.

243. καταπτακών. The second aor. ἔπτακον is only used in *compounds* of πτήσσω. The verb means prop. "to drop the wings for fear," as a bird; so Ajax 171, of a dove: hence "to crouch, cower." πτώσσω is *always* intrans.—πτήσσω in Il. xiv. 40, is "to scare," but this is unusual.—πτὰξ and πτὼξ are used indifferently as to sense.

244. προσγελᾷ, "greets," Pal. compares σαίνω, used "de aliquâ rê quæ furtim sensibus illabitur:" we may transl. "The smell of human blood lures me on," after Milton, Par. Lost, ii. 665.

245. This is another *Commatic* Ode, see on v. 138.

245. λεῦσσέ τε, Herm. Müller's defence of the MSS. reading, λεύσσετον, is ingenious. He supposes that the Choreutæ enter in two long lines, and part to the right and left, so that the dual is applied to the two files, as it is in Homer to the two banks of oarsmen in a bireme. But several MSS. plainly indicate that λεῦσσε . . . . τον were sepa-

λάθῃ φύγδα βὰς ματροφόνος ἀτίτας.
ὅδ' αὖτέ γ' ἀλκὰν ἔχων
περὶ βρέτει πλεχθεὶς θεᾶς ἀμβρότου,
ὑπόδικος θέλει γενέσθαι χερῶν.
τὸ δ' οὐ πάρεστιν· αἷμα ματρῷον χαμαὶ
δυσαγκόμιστον, παπαῖ.
τὸ διερὸν πέδοι χύμενον οἴχεται.
ἀλλ' ἀντιδοῦναι δεῖ σ' ἀπὸ ζῶντος ῥοφεῖν
ἐρυθρὸν ἐκ μελέων πέλανον· ἀπὸ δὲ σοῦ
βοσκὰν φέροιμ' ἂν πώματος δυσπότου·
καὶ ζῶντά σ' ἰσχνάνασ' ἀπάξομαι κάτω,
ἀντίποιν' ὡς τίνῃς ματροφόνου δύας.
ὄψει δὲ κεἴ τις ἄλλον ἤλιτεν βροτῶν,
ἢ θεὸν ἢ ξένον [τιν' ἀσεβῶν] ἢ τοκέας φίλους,
ἔχονθ' ἕκαστον τῆς δίκης ἐπάξια.

rate words, and *ὅρα* in the former clause confirms this.—*πάντα* for *πάντῃ*.

247. *ἀτίτας*, nom. = *ἀτιμώρητος*, Schol. Paley makes it the accus. pl. "us the avengers," quoting Klausen, Agam. 72.

248. *ἀλκὰν*, "aid," as Suppl. 711.—*αὖτε*, "No longer as before," Pal.

250. *ὑπόδικος—χερῶν*, "Is willing to take his trial for the works of his hands"—*χερῶν* lit. "in respect of his hands or handiwork."—Paley's "to place himself in our power," is exactly contrary to the sense: for this was what Orestes wished to *avoid*, by clasping the statue of Pallas. Hermann's reading *χρεῶν*, "debts," is somewhat tame.

253. *τὸ διερὸν*, "the life-blood." *Διερὸς* (from *διά*) means "penetrabilis." So Arist. Aves, 213, *μέλεα διερὰ* = *διαπρύσια* "thrilling," not = *ὑγρὰ* "liquid." Comp. Od. vi. 201, ix. 43. From the same root come *διώκω*, *διαίνω*, *δίομαι*, &c.

255. *πέλανον*. Blomf. Gloss. Pers. 821.

256. *φέροιμ' ἄν*. J. Wordsworth for *φεροίμαν*.

258. The MSS. have *ἀντιποίνους τίνεις ματροφόνας δύας*, which is variously altered. I have adopted Hermann's reading; "that you may pay the penalty of your mother's disastrous murder," as Pers. 471, *ὧν ἀντίποινα παῖς ἐμὸς πράξειν δοκῶν*. We might also read *ματροφόνους δύας*, accus. in apposition with *ἀντίποινα*—the sense is the same.

260. *τιν' ἀσεβῶν*. These words spoil the metre, and Paley would omit them. It is doubtful whether *ἤλιτεν* could govern an accus. of the person injured, though it does in Homer. Comp. Jelf, Gr. Gr. 565. Herm. reads *οὐκ εὐσεβῶν*, but this also is a doubtful construction: in Agam. 322, the proper reading is *εὖ σέβουσι* (not *εὐσεβοῦσι*) *τοὺς θεούς*.

μέγας γὰρ Ἅιδης ἐστὶν εὔθυνος βροτῶν
ἔνερθε χθονὸς,
δελτογράφῳ δὲ πάντ᾽ ἐπωπᾷ φρενί.

ΟΡ. ἐγὼ, διδαχθεὶς ἐν κακοῖς, ἐπίσταμαι
πολλοὺς καθαρμοὺς, καὶ λέγειν ὅπου δίκη,
σιγᾷν θ᾽ ὁμοίως· ἐν δὲ τῷδε πράγματι
φωνεῖν ἐτάχθην πρὸς σοφοῦ διδασκάλου.
βρίζει γὰρ αἷμα καὶ μαραίνεται χερὸς,
μητροκτόνον μίασμα δ᾽ ἔκπλυτον πέλει·
ποταίνιον γὰρ ὂν, πρὸς ἑστίᾳ θεοῦ
Φοίβου καθαρμοῖς ἠλάθη χοιροκτόνοις.
πολὺς δέ μοι γένοιτ᾽ ἂν ἐξ ἀρχῆς λόγος,
ὅσοις προσῆλθον ἀβλαβεῖ ξυνουσίᾳ.
χρόνος καθαίρει πάντα γηράσκων ὁμοῦ.
καὶ νῦν ἀφ᾽ ἁγνοῦ στόματος εὐφήμως καλῶ
χώρας ἄνασσαν τῆσδ᾽ Ἀθηναίαν, ἐμοὶ
μολεῖν ἀρωγόν· κτήσεται δ᾽ ἄνευ δορὸς
αὐτόν τε καὶ γῆν καὶ τὸν Ἀργεῖον λεὼν,
πιστὸν δικαίως ἐς τὸ πᾶν τε σύμμαχον.
ἀλλ᾽ εἴτε χώρας ἐν τόποις Λιβυστικῆς,
Τρίτωνος ἀμφί χεῦμα γενεθλίου πόρου,

263. *εὔθυνος*, "auditor."

270. *βρίζει — χερὸς*, "The blood grows drowsy and wan, in respect of my hand."—*χερὸς* does not depend on any particular word, but on the whole clause as a *qualificatory* genitive.

272. "Junge *πρὸς ἑστίᾳ θεοῦ ἠλάθη*," Pal. Is not the construction rather *ἠλάθη καθαρμοῖς χοιροκτ.*, *πρὸς ἑστίᾳ θεοῦ*, "*at* or *near* the altar?" *ἠλάθη*, "was expelled." See Introd. § 28.

275. *ἀβλαβεῖ ξυνουσίᾳ*, "with *harmless* intercourse," thereby proving that he is no longer impure. The full construction would be *πολὺς γένοιτ᾽ ἂν λόγος, ὥστε λέγειν ὅσοις*, &c. The dat. *ὅσοις* is substituted for the accus. *ὅσους*, because *ὅσοις προσῆλθον ἀβλαβεῖ ξυνουσίᾳ* = *ὅσοις ἀβλαβῶς ξυνῆν προσελθών*.

280. The first political allusion in the play. Comp. vv. 734 sqq., and see Introd. §§ 81, 82.

τίθησιν ὀρθὸν ἢ κατηρεφῆ πόδα
φίλοις ἀρήγουσ᾽, εἴτε Φλεγραίαν πλάκα,
θρασὺς ταγοῦχος ὡς ἀνὴρ, ἐπισκοπεῖ,
ἔλθοι,—κλύει δὲ καὶ πρόσωθεν ὢν θεὸς,—
ὅπως γένοιτο τῶνδ᾽ ἐμοὶ λυτήριος.
ΧΟ. οὔτοι σ᾽ Ἀπόλλων οὐδ᾽ Ἀθηναίας σθένος
ῥύσαιτ᾽ ἂν, ὥστε μὴ οὐ παρημελημένον
ἔῤῥειν, τὸ χαίρειν μὴ μαθόνθ᾽ ὅπου φρενῶν,
ἀναίματον βόσκημα δαιμόνων, σκιάν.
οὐδ᾽ ἀντιφωνεῖς, ἀλλ᾽ ἀποπτύεις λόγους,
ἐμοὶ τραφεὶς τε καὶ καθιερωμένος;
καὶ ζῶν με δαίσεις, οὐδὲ πρὸς βωμῷ σφαγείς·
ὕμνον δ᾽ ἀκούσει τόνδε δέσμιον σέθεν.

ἄγε δὴ καὶ χορὸν ἅψωμεν, ἐπεὶ

284. *τίθησιν—πόδα.* This line means nothing more than "whether she is standing or sitting." Æschylus probably had in his eye two well-known statues of Pallas, one representing her with her left foot straight in advance (as in the Panathenaic vases), the other in a sitting posture with flowing drapery.

287. *πρόσωθεν.* Paley says the full construction would be *θεὸς καὶ πρόσω ὢν κλύει πρόσωθεν*, comparing Ion, 585. But *πρόσωθεν*, lit. "*from* afar," comes to mean simply "afar off," as *ἔγγυθεν* is often = *ἔγγυς*. *ἄγκαθεν* = *ἄνω*, Agam. 3.

287. *ἔλθοι—ὅπως γένοιτο.* The optative is used, because the wish is followed up in the construction by a kind of attraction. "Quum dicit *ὅπως γένοιτο*, optare se ait ut veniat illa, quo si velit opem ferat," Herm.—Dobree, Adv. ii. 265; Soph. Phil. 325, Ajax, 1220.

291. *ὅπου φρενῶν τὸ χαίρειν*, "in what corner of the soul joy dwells." Comp. Odyss. xi. 94, *ἀτερπέα χῶρον*; infr. 401; Œd. Col. 1217.

292. *δαιμόνων*, scil. *ἡμῶν.* This *generalization* is quite in character with Æschylus.—*σκιάν*, Heath, for *σκιά.* Hermann's reading, *τῶνδε δαιμόνων*, is languid.

293. *ἀποπτύεις* = "respuis."

294. *τραφεὶς*, "saginatus;" *καθιερωμένος*, "devotus." The line alludes to the *δημόσιοι* or *φαρμακοί*, criminals slain to atone for the sins of the people: so called qu. *δημοσίᾳ τρεφόμενοι.* Comp. Mitchell on Arist. Eq. 1099.

296. *δέσμιον.* So *κατάδεσις* was a prayer addressed to the Infernal Gods, devoting a person to destruction.

297. *ἄγε δή.* The time of the *πάροδος* is now come, when the Chorus arrange themselves in proper order with the Anapæstic March. See Introd.

μοῦσαν στυγερὰν
ἀποφαίνεσθαι δεδόκηκεν,
λέξαι τε λάχη τὰ κατ' ἀνθρώπους
ὡς ἐπινωμᾷ στάσις ἁμά·
εὐθυδίκαιοί θ' ἡδόμεθ' εἶναι·
τοὺς μὲν καθαρὰς
καθαρῶς χεῖρας προνέμοντας
οὔτις ἐφέρπει μῆνις ἀφ' ἡμῶν
ἀσινὴς δ' αἰῶνα διοιχνεῖ·
ὅστις δ' ἀλιτὼν, ὥσπερ ὅδ' ἀνὴρ,
χεῖρας φονίας ἐπικρύπτει,
μάρτυρες ὀρθαὶ τοῖσι θανοῦσιν
παραγιγνόμεναι, πράκτορες αἵματος
αὐτῷ τελέως ἐφάνημεν.

μᾶτερ ἅ μ' ἔτικτες, ὦ μᾶτερ — στρ. α'.
Νὺξ, ἀλαοῖσι καὶ δεδορκόσιν
ποινὰν, κλῦθ'· ὁ Λατοῦς γὰρ ἶνίς μ' ἄτιμον τίθησιν,
τόνδ' ἀφαιρούμενος
πτῶκα, ματρῷον ἅγνισμα κύριον φόνου.

§ 9. After this they sing the First Stasimon, v. 311. The two terms are thus defined by Aristotle, Poet. xii. 7: πάροδος ἡ μὲν πρώτη λέξις ὅλου τοῦ χόρου, στάσιμον δὲ μέλος χόρου τὸ ἄνευ ἀναπαίστου καὶ τροχαίου.

302, sqq. I have adopted Hermann's excellent emendations of the text here: not those in the Opusc., but in the recent edition of Æschylus.

303. προνέμοντας, "exposing, holding forth to the public gaze," opp. to ἐπικρύπτει, "hides, covers as with a cloak."

309. παραγιγνόμεναι, "coming forward in behalf of the dead;" παρὰ in comp. often has the notion of "aiding, being on the side or party of." Comp. παρεστὼς, v. 65, παρακαλέω, &c.

310. αὐτῷ, "in his case."

313. ποινὰν, in appos. with ἐμὲ, "As a punient (vengeful) power."—ἀλαοῖσι καὶ δεδορκόσι, "to quick and dead." Comp. v. 324.

315. ματρῷον—φόνου: this hypallage is well translated by Paley, "My own peculiar victim to expiate a mother's murder:" comp. v. 294, and for the const. v. 261.

ἐπὶ δὲ τῷ τεθυμένῳ
τόδε μέλος, παρακοπὰ, παραφορὰ φρενοδαλὴς,
ὕμνος ἐξ Ἐρινύων,
δέσμιος φρενῶν, ἀφόρμικτος, αὐονὰ βροτοῖς.
τοῦτο γὰρ λάχος διανταία ἀντ. α΄.
μοῖρ' ἐπέκλωσεν ἐμπέδως ἔχειν,
θνατῶν τοῖσιν αὐτουργίαι ξυμπέσωσιν μάταιοι,
τοῖς ὁμαρτεῖν, ὄφρ' ἂν
γᾶν ὑπέλθῃ· θανὼν δ' οὐκ ἄγαν ἐλεύθερος.
ἐπὶ δὲ τῷ τεθυμένῳ
τόδε μέλος, παρακοπὰ, παραφορὰ φρενοδαλὴς,
ὕμνος ἐξ Ἐρινύων,
δέσμιος φρενῶν, ἀφόρμικτος, αὐονὰ βροτοῖς.

γιγνομέναισι λάχη τάδ' ἐφ' ἁμὶν ἐκράνθη· στρ. β΄.
ἀθανάτων δ' ἀπέχειν χέρας, οὐδέ τις ἐστὶ

316. The metre is now Pæonic, each verse being composed of two *fourth* Pæons. So also vv. 235 and 346 sqq.—τῷ τεθυμένῳ, "the devoted one," *i.e.* Orestes. So Theoc. ii. 3, ὡς τὸν ἐμοὶ βάρυν εὖντα φίλον καταθύσομαι ἄνδρα, which Wordsworth rightly translates, "ut meum amantem jam crudelem factum, *devoveam.*"

317. τόδε μέλος. The wild grandeur of this passage is much increased by the absence of any verb.—παρακοπὰ, "delirium," παραφορὰ, "distraction." —φρενοδαλὴς, Dindorf says this word must be short in the penult. here, though derived from δηλέομαι. Hermann (De Metris, § 451) makes it long: saying of this passage, "ultimus versus (scil. v. 317) quasi logaœdicâ quadam ratione terminatur," ⏑⏑⏑‒ | ⏑⏑‒‒) and comparing Choeph. 804, τὸ δὲ καλῶς κτάμενον, ὦ μέγα ναίων, &c.

319. ἀφόρμικτος, not accompanied by the φόρμιγξ, but the αὐλός; sung in the Phrygian mode (νόμος ὄρθιος).—αὐονὰ βροτοῖς, "a blight upon mortals."

320. διανταία, "irresistible," prop. "penetrating all things," or "all-pervading."

322. θνατῶν—ἐλεύθερος. "In the case of those men, to whom the wilful murder of kindred has been brought home, to dog their steps until the guilty one departs below earth; and even when dead he is not entirely free."—ξυμπέσωσι, subjunct. because τοῖσιν is a relative, as above, ἥτις ἄνδρα νοσφίσῃ, v. 207.—μάταιοι, "temerè commissum."—ὑπέλθῃ, sub. τις.—ἄγαν, "Not *over* free," or Scoticè, "not *that* free."

330. ἀθανάτων, "And it is the Gods'

ξυνδαίτωρ μετάκοινος.
παλλεύκων δὲ πέπλων ἄκληρος ἄμοιρος ἐτύχθην.
δωμάτων γὰρ εἱλόμαν
ἀνατροπάς, ὅταν Ἄρης,
τιθασὸς ὤν, φίλον ἕλῃ·
ἐπὶ τόν, ὦ, διόμεναι
κρατερὸν ὄνθ' [ὁμοίως
μαυροῦμεν ὑφ' αἵματος νέου.]
σπευδομένᾳ δ' ἀφελεῖν τινὰ τάσδε μερίμνας, ἀντ. β'.
θεῶν ἀτέλειαν ἐμαῖσι λιταῖς ἐπικραίνειν, 341
μηδ' εἰς ἄγκρισιν ἐλθεῖν.

duty to keep their hands aloof from us." Hermann, on the strength of the Schol. μὴ πλησιάζειν ἡμᾶς τοῖς θεοῖς, would read ἀθανάτων δίχ' ἔχειν γέρας. Unnecessary; for the Schol. will apply either way; and it is desirable to keep the construction ἀθανάτων (ἐστὶ) corresponding with θεῶν (ἐστὶ) in Antist. v. 341.

332. ἄκληρος. The first syllable of this word must be scanned as long, and equivalent to the two short syllables in the Antistrophe. Hermann's alterations in this Strophe and Antistrophe are violent and improbable.

335. ὅταν — ἕλῃ. Transl. "When Violence, being domesticated, hath smitten a member of the family (φίλον). —τιθασὸς = Lat. "cicur."

337. ἐπὶ τὸν διόμεναι = ἐπιδιόμεναι τοῦτον.

338. The words enclosed in brackets are evidently corrupt. They probably crept into the text from some Schol., as ὑφ' αἵματος νέου, = "in consequence of recent murder," is scarcely Greek, and as the metre does not agree with v. 350. It is impossible to correct the text with any certainty: one thing only appears sure, that v. 338, like the preceding, was composed of two fourth Pæons.

340. σπευδομένᾳ—ἐλθεῖν. I have changed the nom. pl. σπευδόμεναι here to the dat. σπευδομένᾳ, and omitted δὲ after θεῶν, for σπευδόμεναι cannot stand with ἐμαῖσι λιταῖς. Transl. "Whilst I hasten to take these onerous duties out of other hands, 'tis the Gods' part to guarantee the non-fulfilment of prayers offered to me: and that they should not even obtain a first hearing." The dative σπευδομένᾳ will thus agree with the ἐμοὶ contained in ἐμαῖσι λιταῖς. An exactly similar construction occurs in Eurip. Herc. F. 1267: Ἔτ' ἐν γάλακτί τ' ὄντι γοργωποὺς ὄφεις Ἐπεισέφρησε σπαργάνοισι τοῖς ἐμοῖς Ἡ τοῦ Διὸς ξύλλεκτρος. Comp. also περῶντι, v. 603, inf. —τινὰ the indef. for the def. τοὺς θεοὺς, as often.—τάσδε μερίμνας, scil. τὸ διώκειν τοὺς φονέας, &c.—ἐμαῖσι λιταῖς, a common hypallage; Pers. 698, τὴν ἐμὴν αἰδῶ. Pr. Vinct. 396, θρῆνος δύμός. Soph. Œd. R. 959, Col. 332.—Ἀνάκρισις was the preliminary investigation of a case before an Archon or other magistrate, before it came into the public courts. Smith, Dict. Antiq. p. 92.

Ζεύς γ' αἱμοσταγὲς ἀξιόμισον ἔθνος τόδε λέσχας
ἃς ἀπηξιώσατο.
μάλα γὰρ οὖν ἁλομένα
ἀνέκαθεν βαρυπεσῆ
καταφέρω ποδὸς ἀκμὰν,
σφαλερὰ [καὶ] τανυδρόμοις
κῶλα, δύσφορον ἄταν.

δόξαι τ' ἀνδρῶν καὶ μάλ' ὑπ' αἰθέρι σεμναὶ, στρ. γ'.
τακόμεναι κατὰ γᾶς μινύθουσιν ἄτιμοι
ἁμετέραις ἐφόδοις μελανείμοσιν,
ὀρχησμοῖς τ' ἐπιφθόνοις ποδός.
πίπτων δ' οὐκ οἶδεν τόδ' ὑπ' ἄφρονι λύμᾳ· ἀντ. γ'.
τοῖον ἐπὶ κνέφας ἀνδρὶ μύσος πεπόταται,
καὶ δνοφεράν τιν' ἀχλὺν κατὰ δώματος
αὐδᾶται πολύστονος φάτις.

344. Ζεύς γ' αἱμοσταγὲς Müller, for the sake of the metre. In the MSS. Ζεὺς γὰρ αἱματοσταγὲς, &c.

344, 345. Transl. "Hath deemed our hateful tribe unworthy of his conversation." The Schol. wrongly applies ἔθνος to τοὺς φονέας.

349. A monosyllable is wanting in the MSS. after σφαλερά. Herm. reads γὰρ—Linw. περ. I think they have misapprehended the sense of σφαλερὰ κῶλα, which does not refer to the *fugitives*, but to the *persecutors*, and is in apposition with ἀκμάν. I read καὶ τανυδρόμοις, "My limbs that overthrow even the swiftly running,"=ἅπερ σφάλλει καὶ τοὺς τανυδρόμους. For to say that τανύδρομοι have σφαλερὰ κῶλα, "feeble legs," seems like a contradiction in terms.—δύσφορον ἄταν is in apposition with the whole sentence.

351. ὑπ' αἰθέρι opposite to κατὰ γᾶς. So we should say, "the proudest man under heaven."—μινύθουσι, "dwindle."

353. ἁμετέραις. In full, and without hypallage, this would be ἐπὶ ταῖς ἐφόδοις ἡμῶν μέλανα εἵματα ἐχουσῶν.

354. ἐπιφθόνοις, Herm. for ἐπιφόνοις: transl. either "hated" (pass.), or "mischievous," (act.)

355. τόδ', scil. τὸ πίπτειν, not, as Paley says, τὸ μινύθειν, &c.

356—358. "So pestilent (μύσος = μυσαρὸς) a gloom hath spread its wings o'er him; against his family too, report with its many murmurs whispers, that it is under a murky cloud." αὐδᾶται is here used as a deponent verb governing ἀχλὺν, as Choeph. 144, Phil. 852. We may remark that Æschylus expresses by *metaphor* what we should by *simile*. We should say, "Rumour, like

μένει γάρ· εὐμήχανοι στρ. δ'.
δὲ καὶ τέλειοι, κακῶν
τε μνήμονες Σεμναὶ,
καὶ δυσπαρήγοροι βροτοῖς,
ἄτιμ' ἀτίεται διόμεναι
λάχη, θεῶν διχοστατοῦντ',
ἀνηλίῳ λάμπᾳ, δυσοδοπαίπαλα
δερκομένοισι καὶ δυσομμάτοις ὁμῶς.
τίς οὖν τάδ' οὐχ ἅζεταί ἀντ. δ'.
τε καὶ δέδοικεν βροτῶν,
ἐμοῦ κλύων θεσμὸν
τὸν μοιρόκραντον ἐκ θεῶν
δοθέντα τέλεον; ἐπὶ δέ μοι
γέρας παλαιόν [ἐστιν], οὐδ'
ἀτιμίας κυρῶ, καίπερ ὑπὸ χθόνα
τάξιν ἔχουσα καὶ δυσήλιον κνέφας.

a murky cloud, speaks against the house." Æsch. says, "Rumour speaks a murky cloud against," &c.

359. *μένει γὰρ*, scil. *τάδε*. "These things endure," *i.e.* are established by the eternal laws of Fate—the expression refers to what has just preceded, rather than, as Herm. says, to the *following* words, "manet—nos esse promptas," &c. He compares Ag. 1530, *μίμνει δὲ μίμνοντος Διὸς παθεῖν τὸν ἔρξαντα*, but the construction is very different, as in that passage (*τὸ*) *παθεῖν τὸν ἔρξ.* is the direct nom. to *μίμνει*.

363. Paley reads *ἀτίεται*, to avoid the tautology of *ἄτιμ' ἀτίετα*, and is possibly right.

365. *λάμπᾳ*. There is no necessity for Wieseler's correction *λάπᾳ*, "situ." Transl. "in unsunned darkness." *δυσοδοπ.* (agreeing with *λάχη*) "fraught with dangers" (lit. salebrosa) "both to quick and dead;" comp. v. 312, *δυσομμάτοις*. *δὺς* in comp. has often the force of a complete negative; so 379, *δυσήλιον*; 529, *δυσπαλεῖ*; 789, *δύσκηλον*.

371. *τέλεον δοθέντα* = "definitively given me."

372. *ἔπι δέ μοι*. So all the MSS. read this, and so the Schol. read it, for he says *ἔπι δέ μοι· ἔπεστι*. It is not therefore likely that *ἐστὶ* was *expressed* in the next line, as Pal., Mull. &c., *γέρας παλαιόν ἐστιν, οὐδ'*. But an Iambus is wanting in v. 373; Herm. now reads *ἔτι δέ μοι μένει γέρας*, &c. I should prefer *γέρας παλαιὸν, οὐδὲ νῦν ἀτιμ. κύρω*.—*ἔπι μοι*, "penes me est," "an ancient office is in my hands;" *ἀτιμίας κύρω*, "Nor can I be disqualified; though I

ΑΘΗΝΑ.

πρόσωθεν ἐξήκουσα κληδόνος βοὴν
ἀπὸ Σκαμάνδρου, γῆν καταφθατουμένη,
ἣν δῆτ' Ἀχαιῶν ἄκτορές τε καὶ πρόμοι,
τῶν αἰχμαλώτων χρημάτων λάχος μέγα,
ἔνειμαν αὐτόπρεμνον εἰς τὸ πᾶν ἐμοὶ,
ἐξαίρετον δώρημα Θησέως τόκοις·
ἔνθεν διώκουσ' ἦλθον ἄτρυτον πόδα,
πτερῶν ἄτερ ῥοιβδοῦσα κόλπον αἰγίδος,
πώλοις ἀκμαίοις τόνδ' ἐπιζεύξασ' ὄχον.
καὶ νῦν ὁρῶσα τήνδ' ὁμιλίαν χθονὸς,
ταρβῶ μὲν οὐδὲν, θαῦμα δ' ὄμμασιν πάρα,
τίνες ποτ' ἐστέ; πᾶσι δ' ἐς κοινὸν λέγω,
βρέτας τε τοὐμὸν τῷδ' ἐφημένῳ ξένῳ,
ὑμᾶς θ' ὁμοίας οὐδενὶ σπαρτῶν γένει,

go below the earth to occupy my post in rayless gloom." κύρω, Herm., metri grat., not κυρῶ.

376. καταφθατουμένη = φθάνουσα κατακτωμένη. "As I *forestalled foreign usurpation*, by taking possession of the land," "as I was hanselling."—γῆν, scil. Sigeum, where was a temple of Pallas, Herod. v. 95. The usurpation alluded to, was that of the Mitylenæans, who had long contended with the Athenians for the possession of Sigeum; Æsch. indirectly exhorts his countrymen to *regain* possession, by the fiction that Pallas had this given her by the Greek leaders. The Schol. tells us that the dispute had been decided in a previous war, by a duel between Phryno an Athenian, and Pittacus a Mitylenæan, in which the latter was victorious.—διώκουσα, as Theb. 366, ῥοιβδοῦσα, "flapping my concave ægis," *sinum* Ægidis.

383. Wakefield reads κώλοις, which Herm. adopts: not needed (see Transl.). Müller supposes from this line that Pallas actually came in a chariot and horses. If so, what would have been the use of her "plying her indefatigable feet, and flapping her ægis"?

384. καὶ νῦν. The old reading is καὶ νῦν δ'. See on v. 75. Herm. adopts Canter's καινὴν δ'; but καινὸς cannot be applied to a *person* in this sense.—τήνδ' ὁμιλίαν χθονὸς, an elliptical phrase, used v. 681,—"this company (that has settled in) my land."

388. ὑμᾶς, suppl. λέγω. An unusual change of construction, not sufficiently explained by the commentators, origi-

οὔτ᾽ ἐν θεαῖσι πρὸς θεῶν ὁρωμένας,
οὔτ᾽ οὖν βροτείοις ἐμφερεῖς μορφώμασιν.
λέγειν δ᾽ ἄμορφον ὄντα τοὺς πέλας κακῶς,
πρόσω δικαίων, ἠδ᾽ ἀποστατεῖ θέμις.

ΧΟ. πεύσει τὰ πάντα ξυντόμως, Διὸς κόρη.
ἡμεῖς γάρ ἐσμεν Νυκτὸς αἰανῆς τέκνα·
Ἀραὶ δ᾽ ἐν οἴκοις γῆς ὕπαι κεκλήμεθα.

ΑΘ. γένος μὲν οἶδα, κληδόνας τ᾽ ἐπωνύμους.

ΧΟ. τιμάς γε μὲν δὴ τὰς ἐμὰς πεύσει τάχα.

ΑΘ. μάθοιμ᾽ ἄν, εἰ λέγοι τις ἐμφανῆ λόγον.

ΧΟ. βροτοκτονοῦντας ἐκ δόμων ἐλαύνομεν.

ΑΘ. καὶ τῷ κτανόντι ποῦ τὸ τέρμα τῆς φυγῆς;

ΧΟ. ὅπου τὸ χαίρειν μηδαμοῦ νομίζεται.

ΑΘ. ἦ καὶ τοιαύτας τῷδ᾽ ἐπιῤῥοιζεῖς φυγάς;

ΧΟ. φονεὺς γὰρ εἶναι μητρὸς ἠξιώσατο.

nating probably thus—that in v. 386 λέγω is "to speak *to*," and therefore takes the dat. πᾶσι, and τῷδε ξένῳ. But here, when Pallas begins to mention the Furies' appearance, λέγω (understood before ὑμᾶς) is rather to speak *of*, *i.e.* describe, and takes an accusative; thus regulating its case by the sense required. So ἐξίσταμαι in Soph. Ajax, 82, governs an accus., and in v. 672 a dative, according to its different senses. Transl. "And you I address as resembling," &c.

389. οὔτ᾽ ἐν θεαῖσι. So Par. Lost, ix. Satan says to Eve, "Thou who shouldst be seen A Goddess among Gods."

391. Retain the MS. reading ἄμορφον, and transl. "For his neighbours to speak ill of a person because he is deformed, is far from just," &c. This resembles the sentiment quoted by C. Lamb from Fuller: "They who ill-treat a deformed child, do break the reed which God hath bruised before." The phrase acquires a new significance if we remember that καλλίμορφος was an "epitheton sollenne" of Athena. It is closely connected with the preceding lines, and in particular with v. 390. ἄμομφον would be tame and common-place.

392. δικαίων for τῆς δίκης, as Agam. 785.

394. αἰανῆς. Herm. on Soph. Ajax 657, derives αἰανὸς and αἰανὴς from αἰεί. Its first sense is "diuturnus, perpetuus," as here; second "diuturnitate gravis;" third, generally, "molestus, gravis." Comp. Blomf. Gloss. Pers. 639.

396. κληδόνας ἐπωνύμους, "characteristic names."

397. τιμὰς, "attributes." See Monk on Alcest. 30.

398. εἴ τις λέγοι = εἰ ὑμεῖς λέγοιτε. Comp. v. 340; Ajax, 816, &c.

401. Join τὸ χαίρειν μηδαμοῦ, and comp. v. 291.

ΑΘ. *ἄλλης ἀνάγκης οὔτινος τρέων κότον;*
ΧΟ. *ποῦ γὰρ τοσοῦτο κέντρον, ὡς μητροκτονεῖν;*
ΑΘ. *δυοῖν παρόντοιν, ἥμισυς λόγος πάρα.*
ΧΟ. *ἀλλ' ὅρκον οὐ δέξαιτ' ἄν, οὐ δοῦναι θέλει.*
ΑΘ. *κλύειν δικαίως μᾶλλον ἢ πρᾶξαι θέλεις.*
ΧΟ. *πῶς δή; δίδαξον· τῶν σοφῶν γὰρ οὐ πένει.*
ΑΘ. *ὅρκοις τὰ μὴ δίκαια μὴ νικᾶν λέγω.*
ΧΟ. *ἀλλ' ἐξέλεγχε, κρῖνε δ' εὐθεῖαν δίκην.*
ΑΘ. *ἦ κἀπ' ἐμοὶ τρέποιτ' ἂν αἰτίας τέλος;*
ΧΟ. *πῶς δ' οὔ; σέβουσαί γ' ἀξίαν κἀπ' ἀξίων.*
ΑΘ. *τί πρὸς τάδ' εἰπεῖν, ὦ ξέν', ἐν μέρει θέλεις;*
λέξας δὲ χώραν καὶ γένος καὶ ξυμφορὰς
τὰς σάς, ἔπειτα τόνδ' ἀμυνάθου ψόγον·
εἴπερ πεποιθὼς τῇ δίκῃ, βρέτας τόδε
ἧσαι φυλάσσων ἑστίας ἁμῆς πέλας,
σεμνὸς προσίκτωρ, ἐν τρόποις Ἰξίονος.
τούτοις ἀμείβου πᾶσιν εὐμαθές τί μοι.
ΟΡ. *ἄνασσ' Ἀθάνα, πρῶτον ἐκ τῶν ὑστάτων*

404. Transl. "Nulliusne alius necessitatis metuens vindictam?" Pal.—Some MSS. have *ἄλλης ἀνάγκης; ἢ τίνος τρέων κότον*; If we read this, supply *ἕνεκα* to *ἀνάγκης*. The sense is not changed materially either way.

405. *ὡς* here = *ὥστε*.

406. Transl. "We have *two* contending parties here: *one* half only of the argument is set before us," *i.e.* audiamus alteram partem.

407. *θέλει*, rightly retained by Paley: *δοῦναι θέλει* = *δοίη ἄν*. Transl. "But he neither would accept the oath we proposed to *him*, nor tender one to *us*:" alluding to the *διωμοσία*, a preliminary ceremony in all trials. The plaintiff's oath was called *προωμοσία*, the defendant's *ἀντωμοσία*.

409. *οὐ πένει* is in all the MSS. *τῶν σοφῶν* = *σοφίας*, as *δικαίων* = *δίκης*, v. 392.—*οὐν πέλει*, Pal.

411. *ἐξέλεγχε* in its original sense of "examine the witnesses."—*εὐθεῖαν*. The *εὐθυδικία* was a cause adjudged at once, without the preliminary oaths.

413. The MSS. vary here. Herm. and Paley agree in following the Schol. (*ἀπ' ἀξίων οὖσαν γονέων*) as to the sense; but Paley's correction, *ἀξίαν κἀπ' ἀξίων*, is more elegant than Hermann's, *γ' ἀξίαν γ' ἐπαξίων*.

417. *εἴπερ*, "If it be (as I suppose) because you rely on the justice of your cause, that you sit," &c.

419. *σεμνὸς—Ἰξίονος*. See Introd. § 24. *Ἰξίων* from *ἵκω*, as also *ἱκέτης*.

τῶν σῶν ἐπῶν μέλημ' ἀφαιρήσω μέγα.
οὐκ εἰμὶ προστρόπαιος, οὐδ' ἔχει μύσος
πρὸς χειρὶ τῇ 'μῇ τὸ σὸν ἐφημένου βρέτας.
τεκμήριον δὲ τῶνδέ σοι λέξω μέγα·
ἄφθογγον εἶναι τὸν παλαμναῖον νόμος,
ἔστ' ἂν πρὸς ἀνδρὸς αἵματος καθαρσίου
σφαγαὶ καθαιμάξωσι νεοθήλου βοτοῦ.
πάλαι πρὸς ἄλλοις ταῦτ' ἀφιερώμεθα
οἴκοισι, καὶ βοτοῖσι καὶ ῥυτοῖς πόροις.
ταύτην μὲν οὕτω φροντίδ' ἐκποδὼν λέγω·
γένος δὲ τοὐμὸν ὡς ἔχει, πεύσει τάχα.
Ἀργεῖός εἰμι, πατέρα δ' ἱστορεῖς καλῶς,
Ἀγαμέμνον' ἀνδρῶν ναυβατῶν ἁρμόστορα·
ξὺν ᾧ σὺ Τροίαν ἄπολιν Ἰλίου πόλιν
ἔθηκας. ἔφθιθ' οὗτος οὐ καλῶς, μολὼν
ἐς οἶκον, ἀλλά νιν κελαινόφρων ἐμὴ
μήτηρ κατέκτα, ποικίλοις ἀγρεύμασιν
κρύψασ', ἃ λουτρῶν ἐξεμαρτύρει φόνον.
κἀγὼ κατελθών, τὸν πρὸ τοῦ φεύγων χρόνον,
ἔκτεινα τὴν τεκοῦσαν, οὐκ ἀρνήσομαι,

422. *μέλημα*—"id quod curæ est alicui," "a subject of anxiety"—hence "an important matter."—*ἀφαιρήσω*=*ἐκποδὼν λέγω* in v. 431; "I will remove from the argument, put out of the question."

424. Porson first altered *ἐφεζομένη* to *ἐφημένῃ*; Butler to *ἐφημένου*, which Herm. and Linw. adopt: *τὸ σὸν βρέτας* is the nom. to *ἔχει*. A person's hand could scarcely be said *ἐφέζεσθαί τινι*, "imponi," as Paley.

427. *ἀνδρὸς αἵματος καθαρσίου* = *ἀνδρὸς ὃς καθαίρει αἷμα.*

429. *πάλαι—οἴκοισι*. Introd. §§ 29, 30.

433. *ἱστορεῖς*, "scis." Blomf. Gloss. Pers. 460.

435. "The state of Ilium thou didst unstate."

437. *ἀλλὰ* explains the *οὐ καλῶς*, v. 436.

439. This reading of Hermann's, originally given in Opusc. iv. 331, has been objected to by Schoemann, but he successfully defends it in his edit. of Æschylus. The allusion is to Choeph. 1005, *μαρτυρεῖ δέ μοι φᾶρος τόδ', ὡς ἔβαψεν Αἰγίσθου ξίφος.* Paley remarks that the imperf. *ἐξεμαρτύρει* is used,

ἀντικτόνοις ποιναῖσι φιλτάτου πατρός.
καὶ τῶνδε κοινῇ Λοξίας ἐπαίτιος,
ἄλγη προφωνῶν ἀντίκεντρα καρδίᾳ,
εἰ μή τι τῶνδ' ἔρξαιμι τοὺς ἐπαιτίους.
σὺ δ', εἰ δικαίως, εἴτε μή, κρῖνον δίκην·
πράξας γὰρ ἐν σοὶ πανταχῇ τάδ' αἰνέσω.

ΑΘ. τὸ πρᾶγμα μεῖζον, εἴτις οἴεται τόδε
βροτὸς δικάζειν· οὐδὲ μὴν ἐμοὶ θέμις
φόνου διαιρεῖν ὀξυμηνίτου δίκας·
ἄλλως τε κεὶ σὺ μὲν κατηρτυκὼς ὅμως
ἱκέτης προσῆλθες καθαρὸς ἀβλαβὴς δόμοις
ἐμοῖς, ἄμομφον ὄντα σ' αἱροῦμαι πόλει·
αὗται δ' ἔχουσι μοῖραν οὐκ εὐπέμπελον,
καὶ μὴ τυχοῦσαι πράγματος νικηφόρου,

because the audience had lately seen the Choephorœ acted.

444. *ἀντίκεντρα.* See on v. 130.

445. Join *ἐπαιτίους τῶνδε.*

447. Transl. "For however I fare at your hands, I will be content." *πανταχῇ* = utcunque. Paley well compares Antig. 634, *ἢ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι,* and Herod. ix. 27, *πάντη γὰρ τεταγμένοι πειρήσομεθα εἶναι χρηστοί.*—*αἰνέσω.* See Monk on Alcest. 2.

448. *μεῖζον,* "*too* great," a sense of the comparative not unusual with *μείζων* and *ἐλάσσων.*

451—453. *ἄλλως—πόλει.* This passage as it stood in the MSS. has never been satisfactorily explained by the commentators, because it was impossible to give any sense to the second *ὅμως.* I have adopted Pauw's emendation *ἐμοῖς* (though he places it after *κατηρτυκὼς,* instead of the *first ὅμως*). Translate: "Especially since you (in spite of your having performed every necessary rite) have nevertheless come, a pure and harmless suppliant, to my temple: I receive you in my city as being now free from blame." *κατηρτυκὼς—τελειώσας,* Hesych. *τέλειος τὴν ἡλικίαν,* Schol. Müller rightly explains this word, "one who has duly performed everything, attended to all observances." In Eurip. Æolus (fragment) we have *νῦν δ' ἀμβλύς εἰμι, καὶ κατηρτυκὼς πόνων,* "But as matters now stand, I am blunted (to the sense of pain) and *thoroughly exercised* in respect of troubles."

454. *μοῖραν οὐκ εὐπέμπελον.* Schol. *εὐπαραίτητον· δυσάρεστοι φύσει εἰσίν.* But I quite agree with Wellauer and Hermann's interp. "Eam habent conditionem, ut non facile dimitti possint." Comp. v. 459.

455. *καὶ μὴ τυχοῦσαι.* Another instance of the "nom. pendens" so common in Æschylus. He was going to follow up this by some such word as *στάζουσιν,* but changed the construction.

χώρᾳ μεταῦθις ἰὸς ἐκ φρονημάτων
πέδῳ πεσὼν ἄφερτος αἰανὴς νόσος.
τοιαῦτα μὲν τάδ' ἐστὶν ἀμφότερα, μένειν
πέμπειν δὲ, δυσπήμαντ' ἀμηχάνως ἐμοί.
ἐπεὶ δὲ πρᾶγμα δεῦρ' ἐπέσκηψεν τόδε,
φόνων δικαστὰς ὁρκίους αἱρουμένη
θεσμὸν τὸν εἰς ἅπαντ' ἐγὼ θήσω χρόνον.
ὑμεῖς δὲ μαρτύριά τε καὶ τεκμήρια
καλεῖσθ', ἀρωγὰ τῆς δίκης ὁρκώματα·
κρίνασα δ' ἀστῶν τῶν ἐμῶν τὰ βέλτατα
ἥξω, διαιρεῖν τοῦτο πρᾶγμ' ἐτητύμως,
ὅρκον πορόντας μηδὲν ἔκδικον φράσειν.

ΧΟ. νῦν καταστροφαὶ νέων στρ. α΄.
θεσμίων, εἰ κρατήσει δίκα τε καὶ βλάβα

456. *χώρᳲ—νόσος.* Translate, "And in case they do not meet with success, the venom from their hearts falling earthward, becomes an intolerable everlasting plague in future time to this country." Suppl. *γίγνεται* or *ἐστὶ* to complete the sentence. Observe that *πέδῳ* is the *general*, *χώρᳲ* the *specific* term. Comp. v. 753.

458, 459. These two lines have been much handled by the critics. The only real difficulty lies in the fact that *μένειν* applies to the Furies, *πέμπειν* to Pallas; but this is quite compatible with the abrupt changes of construction introduced by Æschylus without scruple. Translate, "Such are the two alternatives: to let them remain, or dismiss them—both inextricably distressing to me." Literally, "that *they* should remain, or that *I* should dismiss them." The position of *ἐμοὶ* is emphatic, "*even* to me."

461. *ὁρκίους αἱρουμένη*, Schol. *ἐνόρκους δικαστάς.* Paley reads *ὁρκίοις αἱρουμένους*, governed by *θήσω*; but it may be questioned whether this can mean "jurejurando obstrictos," as he interprets.

462. *θεσμὸν τὸν—θήσω*, "I will establish this as a *θεσμὸς*," Müller. But *τὸν* refers rather to the words that follow it, "The institution that I will found shall endure for ever."

463. *μαρτύριά τε καὶ*, the rhythm of this line is aided by the accent on the last syllable of *μαρτύριά*.

465. *τὰ βέλτατα* = "prima virorum."

466. *διαιρεῖν* = *ὥστε αὐτοὺς* (*τοὺς ἀστοὺς*) *διαιρεῖν*.

467. *πορόντας*, Herm. for *περῶντας*, from the Schol. *ὅρκον διδόντας.*—*φράσειν* for *φρεσὶν*, Markland. Exit Pallas here.

468. *καταστροφαὶ νέων θεσμίων*, "revolutions resulting in new laws;" = *καταστ. θεσμ. ὥστε νέους εἶναι.* Comp. Prom. V. 317.

469. *εἰ κρατήσει—μητροκτόνου*, "if

τοῦδε μητροκτόνου.
πάντας ἤδη τόδ᾽ ἔργον εὐχερείᾳ συναρμόσει βροτούς.
πολλὰ δ᾽ ἔτυμα παιδότρωτα
πάθεα προσμένει τοκεῦσιν μεταῦθις ἐν χρόνῳ.
οὔτε γὰρ βροτοσκόπων ἀντ. α΄.
μαινάδων τῶνδ᾽ ἐφέρψει κότος τις ἐργμάτων,
πάντ᾽ ἐφήσω μόρον,
πεύσεται δ᾽ ἄλλος ἄλλοθεν, προφωνῶν τὰ τῶν πέλας
κακά,
λῆξιν ὑπόδοσίν τε μόχθων·
ἄκεα τ᾽ οὐ βέβαια, τλάμων δέ τις [μάταν] παρηγορεῖ.
μηδέ τις κικλησκέτω στρ. β΄.
ξυμφορᾷ τετυμμένος,
τοῦτ᾽ ἔπος θροούμενος,
ὦ δίκα, ὦ θρόνοι τ᾽ Ἐρινύων.

this matricide's definition of justice and injury (right and wrong) is to prevail." *Δίκα καὶ βλάβα might* possibly mean "the unjust cause," by a kind of hendiadys: *δίκα τε καὶ βλάβα* never.

471. *εὐχερείᾳ*, "the bold, unhesitating commission of crime." It is curious to remark how *εὖ* in comp. goes in a circle from the sense of good to bad. It is, 1st, = "benè," as *εὔνους*; 2dly, = "facilè," as *εὐμαθής*; 3dly, = *κούφως*, "leviter," (as in Prom. V. 17, the word *εὐωριάζω* comes from *εὔωρος*, "taking *light* heed of," *not*, as they say, *κατ᾽ ἀντίφρασιν*); 4thly, = "foolishly," as *εὐήθης*; 5thly, = "wickedly," as *εὐχερής—εια*.

478. *πάντ᾽ ἐφήσω μόρον*, "I will permit every kind of murder." Literally, "I will let all murder loose," as Shakspere, Jul. Cæs. iii. 1, "Cry Havock, and *let slip* the dogs of war."

479. *πεύσεται—παρηγορεῖ.* This passage is corrupt in the MSS. It seems best to read *ἄκεα δ᾽* for *ἄκετ᾽* with Schutz. Translate, "And a man shall hear from different quarters, when proclaiming the misfortunes of others (*τῶν πέλας*), of his own troubles, that cease only to be succeeded by fresh ones; but the remedies are uncertain, and each one who consoles his fellow, is a sufferer himself."—*ὑπόδοσιν*, "succession;" *ὑποδιδόναι* is "succedere," just as *ἐπιδιδόναι* is "procedere."—*μόχθων* = *τῶν αὐτοῦ μόχθων*: we thus get some meaning out of *προφωνῶν τὰ τῶν πέλας κακά*.

482. *τλάμων τις* (sub. *τλάμονα*) *παρηγορεῖ. μάταν* is probably an interpolation.

487. *Ἐρινύων* not *Ἐριννύων*. See Blomf. Gloss. on *ἐλινύοντα*, Prom. Vinct. 15.

ταῦτά τις τάχ' ἂν πατὴρ
ἢ τεκοῦσα νεοπαθὴς
οἶκτον οἰκτίσαιτ', ἐπειδὴ πίτνει δόμος δίκας.
ἔσθ' ὅπου τὸ δεινὸν εὖ ἀντ. β'.
καὶ φρενῶν ἐπίσκοπον
δεῖ μένειν καθημένον·
ξυμφέρει σωφρονεῖν ὑπὸ στένει·
τίς δὲ μηδὲν ἐν φάει
καρδίας ἀνατρέφων,
ἢ πόλις βροτός θ' ὁμοίως, ἔτ' ἂν σέβοι δίκαν;

μήτ' ἄναρκτον [οὖν] βίον, στρ. γ'.
μήτε δεσποτούμενον,
αἰνέσῃς.
παντὶ μέσῳ τὸ κράτος θεὸς ὤπασεν·
ἄλλ' ἄλλᾳ δ' ἐφορεύει.
ξύμμετρον δ' ἔπος λέγω,

488. *ταῦτα.* Not, as Scholef. says, "Hacpropter," but in apposition with *οἶκτον* = "ad hunc modum." For *οἶκτον οἰκτίσαιτο ἂν* is as it were one word = *οἰκτρῶς ἂν λέγοι ταῦτα.*

492. *ἔσθ' ὅπου—καθήμενον.* Read *δεῖ μένειν* with Dobree, and translate, "There are cases where Fear ought to remain, exercising a wholesome guardianship over the mind by its presence." Order—*ἔσθ' ὅπου τὸ δεινὸν δεῖ μένειν, εὖ καὶ φρενῶν ἐπίσκοπον καθήμενον.* The Scholiast appears to have so read it, *οὐ πανταχῇ τὸ δεινὸν ἀπεῖναι φρενῶν δεῖ.* The sense of the whole passage is quite clear: "Even *good* men are the better for a wholesome awe: how much more necessary is it to control the evil!" See Agam. 955 on *καθήμενον.*

496. *ἐν φάει καρδίας* = in læto corde —"in the gaiety of his heart,"—*μηδὲν*, scil. *δεινόν*, comp. 694.

498. *ἢ πόλις βροτός τε.* This is an unusual construction. Perhaps it was originally *εἷς βροτὸς πόλις θ' ὁμοίως.* Evidently when Æsch. says *τίς—ἀνατρέφων* he is thinking of an individual, *πόλις θ' ὁμοίως* is an *afterthought.*

500. *ἀνάρχετον*, Herm.; *ἄναρκτον οὖν*, Heath; *ἄναρκτον βίον*, MSS.

504. Transl. "Extremes he regards with an adverse eye."—*ἄλλα*, scil. "alia quam *τὸ μέσον.*"—*ἄλλᾳ*, literally "otherwise," hence "adversely," just as *ἑτέρως* is often used, and "secius" in Latin.

505. *ξύμμετρον*, "consentaneum huic sententiæ," Pal.

δυσσεβίας μὲν ὕβρις τέκος
ὡς ἐτύμως· ἐκ δ' ὑγιείας
φρενῶν ὁ πᾶσιν φίλος
καὶ πολύευκτος ὄλβος.
ἐς τὸ πᾶν δέ σοι λέγω, ἀντ. γ΄.
βωμὸν αἴδεσαι δίκας·
μηδέ νιν,
κέρδος ἰδὼν, ἀθέῳ ποδὶ λὰξ ἀτί-
σῃς· ποινὰ γὰρ ἐπέσται·
κύριον μένει τέλος.
πρὸς τάδε τις τοκέων σέβας
εὖ προτίων, καὶ ξενοτίμους
ἐπιστροφὰς δωμάτων
αἰδόμενός τις ἔστω.
ἑκὼν δ' ἀνάγκας ἄτερ στρ. δ΄.
δίκαιος ὢν, οὐκ ἄνολβος ἔσται·
πανώλεθρος δ' οὔποτ' ἂν γένοιτο·
τὸν ἀντίτολμον δέ φαμι καὶ παραιβάταν
τὰ πολλὰ παντόφυρτ' ἄνευ δίκας
βιαίως, ξὺν χρόνῳ καθήσειν

506. *ὡς ἐτύμως*, sub. *δεινὸν* or *θαυμαστὸν ὡς ἐτύμως.*

512. So Agam. 365, *οὐ γάρ ἐστιν ἔπαλξις πλούτου πρὸς κόρον ἀνδρὶ λακτίσαντι μέγαν Δίκας βωμὸν εἰς ἀφάνειαν.*

518. *ξενοτίμους δωμάτων*, Paley rightly translates, "The hospitable frequentings of his house," *i.e.* "the hospitality demanded by strangers who frequent his house:" it is merely a periphrasis for *ξένους*. The hypallage in *ξενοτίμους ἐπιστροφὰς* is the same as in *ματρῷον ἅγνισμα φόνου*, supr. v. 304.

520. *ἀνάγκας ἄτερ δίκαιος ὤν.* Compare the noble sentiment in Philistus apud Grot. Flor. p. 61,

ἀνὴρ δίκαιός ἐστιν οὐχ ὁ μὴ 'δικῶν,
ἀλλ' ὅστις ἀδικεῖν δυνάμενος, μὴ βούλεται.

523, 524. So I read with Hermann, making *τὰ πολλὰ παντόφυρτα* governed by *παραιβάταν*. Paley's reading and translation of this passage is improbable.

524. *παντόφυρτα*, "temere confusa," properly "kneaded all together" (*φύρω*), "jumbled promiscuously."—*ἄνευ δίκας*, Hor. Od. i. 18, "Quum fas atque nefas exiguo fine libidinum Discernunt."

λαῖφος, ὅταν λάβῃ πόνος,
θραυομένας κεραίας.
καλεῖ δ' ἀκούοντας οὐ- ἀντ. δ΄.
δὲν, ἐν μέσᾳ δυσπαλεῖ τε δίνᾳ·
γελᾷ δὲ δαίμων ἐπ' ἀνδρὶ θερμῷ,
τὸν οὔποτ' αὐχοῦντ' ἰδὼν ἀμαχάνοις
δύαις λαπαδνὸν, οὐδ' ὑπερθέοντ' ἄκραν·
δι' αἰῶνος δὲ, τὸν πρὶν ὄλβον
ἕρματι προσβαλὼν δίκας,
ὤλετ' ἄκλαυστος, ἄϊστος.

ΑΘ. *κήρυσσε, κῆρυξ, καὶ στρατὸν κατεργάθου·*
εἴτ' οὖν πέλει διατόρος ἡ Τυρσηνικὴ
σάλπιγξ, βροτείου πνεύματος πληρουμένη,
ὑπέρτονον γήρυμα φαινέτω στρατῷ·

526. *πόνος*, an appropriate word in speaking of "shipwreck." So Dem. de Cor. 194, *πονησάντων τῶν σκευῶν ἢ καὶ ξυντριβέντων ὅλως.*

527. *κεραία*, prop. "the yard-arm," "cornua antennarum."

530. *γελᾷ ἐπὶ* = *ἐπιχαίρει*, "exults orer."

531. *τὸν οὔποτ' αὐχοῦντα*, not quite rightly translated by Paley, "qui dicere solebat nunquam ita fore," but "qui nunquam expectabat." So the Schol. *τὸν μηδέποτε προσδοκήσαντα.* *αὐχῶ* is, 1st, to assert confidently; 2d, to *expect* confidently (as here and in Prom. V. 710); 3d, "to presume," (Monk on Alcest. 95,) thence "to boast." Comp. Agam. 508.

532. *λαπαδνὸν*, Herm. = *ἀλαπαδνὸν*, "weak, helpless." The *α* makes no change in sense. So we have *βληχρὸς* or *ἀβληχρὸς*—*μέλγω* or *ἀμέλγω*—*στάχυς* or *ἄσταχυς*, &c.—*ὑπερθέοντ' ἄκραν* = *ἀνέχοντα*, "keeping his head above water." Herm. compares Eur. Fragm. Archel. iv. *ὑπερθεῖν κύματος ἄκραν.*

533. Join *δι' αἰῶνος ὤλετο.*

537. *εἴτ' οὖν πέλει.* I have ventured to restore *πέλει* to the text on the authority of one MS. (the Farnesian). Another also has in the margin to this line the words *λείπει· πέλει.* This seems better than any emendation purely conjectural, as Butler's *οὐρανοῦ*, which is also tame in sense. In most of the MSS. the line runs thus, *εἴτ' οὖν*, or *ἦτ' οὖν διατόρος Τυρσηνική.* Transl. "Let the herald convene the people: and if, in pursuance of this (*οὖν*), the trumpet, when filled with human breath, be distinctly audible, let *that* deliver a shrill utterance," &c. The *σαλπιγκτὴς* always made his appearance in summoning the *extraordinary* popular assembly: see De Coron. 169.

πληρουμένου γὰρ τοῦδε βουλευτηρίου,
σιγᾶν ἀρήγει, καὶ μαθεῖν θεσμοὺς ἐμοὺς,
πόλιν τε πᾶσαν εἰς τὸν αἰανῆ χρόνον,
καὶ τῶνδ᾽ ὅπως ἂν εὖ καταγνωσθῇ δίκη.

ΧΟ. ἄναξ Ἄπολλον, ὧν ἔχεις αὐτὸς κράτει.
τί τοῦδε σοὶ μέτεστι πράγματος, λέγε.

ΑΠ. καὶ μαρτυρήσων ἦλθον·—ἔστι γὰρ δόμων
ἱκέτης ὅδ᾽ ἀνὴρ, καὶ δόμων ἐφέστιος
ἐμῶν· φόνου δὲ τοῦδ᾽ ἐγὼ καθάρσιος·—
καὶ ξυνδικήσων αὐτός· αἰτίαν δ᾽ ἔχω
τῆς τοῦδε μητρὸς τοῦ φόνου. σὺ δ᾽ εἴσαγε,
ὅπως τ᾽ ἐπίστᾳ τήνδε κυρώσον δίκην.

ΑΘ. ὑμῶν ὁ μῦθος· εἰσάγω δὲ τὴν δίκην.
ὁ γὰρ διώκων, πρότερος ἐξ ἀρχῆς λέγων,
γένοιτ᾽ ἂν ὀρθῶς πράγματος διδάσκαλος.

ΧΟ. πολλαὶ μέν ἐσμεν, λέξομεν δὲ συντόμως·
ἔπος δ᾽ ἀμείβου πρὸς ἔπος ἐν μέρει τιθείς.

542. It is quite clear the two things coupled by τε and καὶ are (1st) the *general* advantage of the Institutions for all time, and (2d) the *particular* use to which they are now to be applied; viz. to settle this cause: τῶνδε therefore means Orestes and the Furies, the two contending parties.

543. καταγνωσθῇ, "be decided," prop. "against the defendant." But many legal terms, which were originally limited to one technical meaning, came to be used in an extended signification; so ἀπολογία in Demosth. is often "pleading" simply; σύνδικος (prop. defendant's counsel) comes to be "any advocate." Comp. vv. 549 and 731.

546. δόμων. The repetition of this word may have been caused by the poet's carelessness; but I would prefer reading ἔστι γὰρ μολὼν ἱκέτης, as v. 519, αἰδόμενος ἔστω.

549. αὐτός as "*idem*" in Latin.

551. ὅπως τ᾽ ἐπίστᾳ, comp. Prom. V. 382. Paley reads this verse ὅπως ἐπίστᾳ τήνδ᾽ ὁ κυρώσων δίκην, "Whosoever intends to sanction this suit," which is very probable: the sense is much the same as Hermann's reading, given above.

555. The Schol. on this verse distinctly states the number of the Chorus to be 15; τοῦτο οὐ πρὸς τὰς τρεῖς, ἀλλὰ πρὸς τὸν χορόν· ιε᾽ γὰρ ἦσαν. (See Introd. § 7.) This overthrows Blomfield's fanciful theory; see on 135.

τὴν μητέρ' εἰπὲ πρῶτον εἰ κατέκτονας.
ΟΡ. ἔκτεινα· τούτου δ' οὔτις ἄρνησις πέλει.
ΧΟ. ἓν μὲν τόδ' ἤδη τῶν τριῶν παλαισμάτων.
ΟΡ. οὐ κειμένῳ πω τόνδε κομπάζεις λόγον.
ΧΟ. εἰπεῖν γε μέντοι δεῖ σ' ὅπως κατέκτανες.
ΟΡ. λέγω· ξιφουλκῷ χειρὶ πρὸς δέρην τεμών.
ΧΟ. πρὸς τοῦ δ' ἐπείσθης, καὶ τίνος βουλεύμασι;
ΟΡ. τοῖς τοῦδε θεσφάτοισι· μαρτυρεῖ δέ μοι.
ΧΟ. ὁ μάντις ἐξηγεῖτό σοι μητροκτονεῖν;
ΟΡ. καὶ δεῦρό γ' ἀεὶ τὴν τύχην οὐ μέμφομαι.
ΧΟ. ἀλλ' εἴ σε μάρψει ψῆφος, ἄλλ' ἐρεῖς τάχα.
ΟΡ. πέποιθ', ἀρωγὰς δ' ἐκ τάφου πέμπει πατήρ.
ΧΟ. νεκροῖσί νυν πέπεισθι μητέρα κτανών.
ΟΡ. δυοῖν γὰρ εἶχε προσβολὰς μιασμάτοιν.
ΧΟ. πῶς δή; δίδαξον τοὺς δικάζοντας τάδε.
ΟΡ. ἀνδροκτονοῦσα πατέρ' ἐμὸν κατέκτανεν.

559. *τῶν τριῶν παλαισμάτων.* A favourite metaphor with all Greek writers. Comp. *τριακτὴρ*, Agam. 171. The power which the Greeks attached to the *third*, is observable in the *third* cup, to Zeus, see v. 730; the *third* fall in wrestling, in the word *τρικυμία* ("fluctus decumanus" in Lat.), and many other instances.

560. *κειμένῳ*, a technical word in wrestling.

565. *ἐξηγεῖτο.* See Introd. § 36. = "præire verbis," "to dictate," hence to expound, interpret the laws, ceremonies of religion, &c.

568. *πέποιθ'.* Hermann alters this line to *κἄμοιγ' ἀρωγοὺς—πέμψει πατὴρ*, from the Schol. *ὡς ὑμῖν* (or *ὑμᾶς*) *ἔπεμψεν ἡ μήτηρ, οὕτω βοηθοὺς κἀμοὶ πέμψει ὁ πατήρ.* How frail a foundation to build a new reading upon!

569. *πέπεισθι* formed as *ἴσθι, κέκλυθι, ἄνωχθι, κέκραχθι.* The line is ironical.

570. *μιασμάτοιν*, *not* *μιασμάτων.* Elmsl. on Med. 798, shows that the ancient Greek writers and the tragedians, though they use *δύο* with a pl. subst., *never* use *δυοῖν*. In Agam. 1344, read *ἐν δυοῖν οἰμωγμάτοιν.* Translate, "Yes, (I slew her) because she laid herself open to attack (*προσβολὰς εἶχε*) for two several crimes;" or, "Two crimes served as points from whence to assail her."—*προσβολὴ* is what Thucydides calls *ἐπιτείχισμα* in warfare.

571. Observe the irony of *δή*, implying disbelief.

572. *ἀνδροκτονοῦσα* may mean simply, "She committed homicide—and in so doing slew my father:" or, as Herm. and Paley take it, "She slew her

ΧΟ. τοιγὰρ σὺ μὲν ζῇς, ἡ δ' ἐλευθέρα φόνου.
ΟΡ. τί δ' οὐκ ἐκείνην ζῶσαν ἤλαυνες φυγῇ;
ΧΟ. οὐκ ἦν ὅμαιμος φωτὸς, ὃν κατέκτανεν.
ΟΡ. ἐγὼ δὲ μητρὸς τῆς ἐμῆς ἐν αἵματι;
ΧΟ. πῶς γάρ σ' ἔθρεψεν ἐντὸς, ὦ μιαίφονε,
ζώνης; ἀπεύχει μητρὸς αἷμα φίλτατον;
ΟΡ. ἤδη σὺ μαρτύρησον, ἐξηγοῦ δέ μοι,
Ἄπολλον, εἴ σφε σὺν δίκῃ κατέκτανον.
δρᾶσαι γὰρ, ὥσπερ ἐστὶν, οὐκ ἀρνούμεθα·
ἀλλ' εἰ δικαίως, εἴτε μὴ, τῇ σῇ φρενὶ
δοκεῖ τόδ' αἷμα, κρῖνον, ὡς τούτοις φράσω.
ΑΠ. λέξω πρὸς ὑμᾶς, τόνδ' Ἀθηναίας μέγαν
θεσμὸν, δικαίως, μάντις ὢν δ' οὐ ψεύσομαι.
οὐπώποτ' εἶπον μαντικοῖσιν ἐν θρόνοις,
οὐκ ἀνδρὸς, οὐ γυναικὸς, οὐ πόλεως πέρι,
ὃ μὴ κελεύσαι Ζεὺς Ὀλυμπίων πατήρ.
τὸ μὲν δίκαιον τοῦθ', ὅσον σθένει, μαθεῖν,
βουλῇ πιφαύσκω δ' ὔμμ' ἐπισπέσθαι πατρός·
ὅρκος γὰρ οὔτι Ζηνὸς ἰσχύει πλέον.
ΧΟ. Ζεὺς, ὡς λέγεις σὺ, τόνδε χρησμὸν ὤπασε

husband," &c. Herm. observes, "Non enim solum maritum interfecit, quæ non erat Oresti justa occidendi causa —sed etiam patrem ejus: ob id demum a filio eam puniri æquum erat."

573. "*She* is freed from blood-guiltiness by her death; *you* live and are *not* freed;" therefore you must suffer punishment.

583. δοκεῖ, supply, πεπρᾶχθαι from δρᾶσαι in v. 581, Pal.

588. κελεύσαι, Herm. for κελεύσει.

589, *sqq.* Translate, "I bid you observe the full force of this just argument, and follow up the will of Zeus: for even an oath is of less authority than Zeus." The argument is = μὴ θεομαχεῖτε, "Do not let any scruples about the oath you have just taken, induce you to give a verdict contrary to his revealed will, which is of sufficient authority to cancel your oath;"—v. 591 should perhaps be translated, "As an object of faith (a thing to swear by) nothing is more sovereign than Zeus." The sense is much the same.—ὔμμε for ὑμᾶς: so Antig. 846.

φράζειν Ὀρέστῃ τῷδε, τὸν πατρὸς φόνον
πράξαντα, μητρὸς μηδαμοῦ τιμὰς νέμειν;
ΑΠ. οὐ γάρ τι ταυτὸν, ἄνδρα γενναῖον θανεῖν
διοσδότοις σκήπτροισι τιμαλφούμενον,
καὶ ταῦτα πρὸς γυναικὸς, οὔ τι θουρίοις
τόξοις ἑκηβόλοισιν, ὥστ' Ἀμαζόνος,
ἀλλ' ὡς ἀκούσει, Παλλὰς, οἵ τ' ἐφήμενοι
ψήφῳ διαιρεῖν τοῦδε πράγματος πέρι·
ἀπὸ στρατείας γάρ μιν ἠμποληκότα
τὰ πλεῖστ' ἄμεινον εὔφροσιν δεδεγμένη,
δροίτῃ περῶντι λουτρὰ κἀπὶ τέρματι
φᾶρος παρεσκήνωσεν, ἐν δ' ἀτέρμονι
κόπτει πεδήσασ' ἄνδρα δαιδάλῳ πέπλῳ.
ἀνδρὸς μὲν ὑμῖν οὗτος εἴρηται μόρος
τοῦ παντοσέμνου, τοῦ στρατηλάτου νεῶν·
ταύτην τοιαύτην δ' εἶπον, ὡς δηχθῇ λεὼς,
ὅσπερ τέτακται τήνδε κυρῶσαι δίκην.

594. *πράξαντα*, "while exacting vengeance for." *μηδαμοῦ νέμειν*, arithmetical words, "Count as a cipher," hence, "take no account of a mother's prerogative."

595. *οὐ γάρ τι ταυτὸν—θανεῖν.* The apod. to this is omitted, because it is obvious. Transl. "Aye, for there is no identity in the two cases."

597. *καὶ ταῦτα*, "idque," Lat.

601, *sqq.* The MSS. reading need not be disturbed. Translate, "When he returned from his campaign, having dealt in it for the most part rather profitably than otherwise (*ἄμεινον*), she received him with kind. words:" (sub. *λόγοις* to *εὔφροσιν.*)—*ἠμποληκότα ἄμεινον*, lit. "having made a tolerable bargain of it," *i.e.* with results good rather than bad. The same metaphor is in Theb. 540, *καπηλεύειν μάχην.*

603—605. The construction is rightly given by Paley. *φᾶρος παρεσκήνωσε δροίτῃ περῶντι αὐτῷ λουτρὰ καὶ ἐπὶ τέρματι.* Transl. "But as he was bathing, she threw a robe over the tub, extending to the very extremity of the bath (scil. *τῶν λουτρῶν*), and smote her husband, when she had fettered him with embroidered drapery from which he could not escape."—*παρεσκήνωσε*, lit. "drew as a curtain over."—*περῶντι λουτρὰ*, simply "bathing," not "passing through the bath-room," for so Clytemnestra could not have taken him at advantage.—*ἀτέρμονι*, lit. "of which he could not find the end."

608. "And I have painted her in

ΧΟ. πατρὸς προτιμᾷ Ζεὺς μόρον, τῷ σῷ λόγῳ·
αὐτὸς δ᾽ ἔδησε πατέρα πρεσβύτην Κρόνον.
πῶς ταῦτα τούτοις οὐκ ἐναντίως λέγεις;
ὑμᾶς δ᾽ ἀκούειν ταῦτ᾽ ἐγὼ μαρτύρομαι.
ΑΠ. ὦ παντομισῆ κνώδαλα, στύγη θεῶν,
πέδας μὲν ἂν λύσειεν, ἔστι τοῦδ᾽ ἄκος,
καὶ κάρτα πολλὴ μηχανὴ λυτήριος·
ἀνδρὸς δ᾽ ἐπειδὰν αἷμ᾽ ἀνασπάσῃ κόνις,
ἅπαξ θανόντος οὔτις ἐστ᾽ ἀνάστασις.
τούτων ἐπῳδὰς οὐκ ἐποίησεν πατὴρ
οὑμός· τὰ δ᾽ ἄλλα πάντ᾽ ἄνω τε καὶ κάτω
στρέφων τίθησιν, οὐδὲν ἀσθμαίνων μένει.
ΧΟ. πῶς γὰρ τὸ φεύγειν τοῦδ᾽ ὑπερδικεῖς, ὅρα·
τὸ μητρὸς αἷμ᾽ ὅμαιμον ἐκχέας πέδῳ,
ἔπειτ᾽ ἐν Ἄργει δώματ᾽ οἰκήσει πατρός;
ποίοισι βωμοῖς χρώμενος τοῖς δημίοις;
ποία δὲ χέρνιψ φρατόρων προσδέξεται;
ΑΠ. καὶ τοῦτο λέξω, καὶ μάθ᾽ ὡς ὀρθῶς ἐρῶ.
οὐκ ἔστι μήτηρ ἡ κεκλημένου τέκνου

such strong colours, that the judges may be stung with indignation."—δηχθῇ, this word is more usually applied to "grief" metaphorically, as Arist. Acharn. 1.

615. λύσειεν — scil. μηχανὴ λυτήριος.

619. ἐπῳδὰς, compare Agam. 989, where see Blomf. Gloss.

620, 621. τὰ δ᾽ ἄλλα—μένει. "All things else he disposes at will, turning them this way and that, (upside down,) nor is he at all fatigued by the exertion."—οὐδὲν ἀσθμαίνων, the exact opposite to the Homeric ποιπνύων. Compare Suppl. 93, πᾶν ἄπονον δαιμόνιον.

622. πῶς—ὅρα. "See now on what conditions your advocacy gains acquittal for the defendant here." The word γὰρ implies an ellipse of this kind: "Suppose the defendant acquitted through your advocacy, acquittal is useless to him: *for* see what will be the result of it."

627, *sqq.* Euripides has adopted this curious line of argument, Orest. 553. Introd. § 37.

628. κεκλημένου τέκνου, "Of her so-called child." Herm. would read τ᾽ κεκλημένη.

τοκεὺς, τροφὸς δὲ κύματος νεοσπόρου·
τίκτει δ' ὁ θρώσκων, ἡ δ' ἅπερ ξένῳ ξένη
ἔσωσεν ἔρνος, οἷσι μὴ βλάψῃ θεός.
τεκμήριον δὲ τοῦδέ σοι δείξω λόγου·
πατὴρ μὲν ἂν γένοιτ' ἄνευ μητρός· πέλας
μάρτυς πάρεστι παῖς Ὀλυμπίου Διὸς,
οὐδ' ἐν σκότοισι νηδύος τεθραμμένη,
ἀλλ' οἷον ἔρνος οὔτις ἂν τέκοι θεός.
ἐγὼ δὲ, Παλλάς, τἄλλα θ', ὡς ἐπίσταμαι,
τὸ σὸν πόλισμα καὶ στρατὸν τεύξω μέγαν,
καὶ τόνδ' ἔπεμψα σῶν δόμων ἐφέστιον,
ὅπως γένοιτο πιστὸς εἰς τὸ πᾶν χρόνου,
καὶ τόνδ' ἐπικτήσαιο σύμμαχον, θεὰ,
καὶ τοὺς ἔπειτα, καὶ τάδ' αἰανῶς μένοι
στέργειν τὰ πιστὰ τῶνδε τοὺς ἐπισπόρους.

ΑΘ. ἤδη κελεύω τούσδ' ἀπὸ γνώμης φέρειν
ψῆφον δικαίαν, ὡς ἅλις λελεγμένων.

ΧΟ. ἡμῖν μὲν ἤδη πᾶν τετόξευται βέλος·

629. *κύματος νεοσπόρου*, "the fresh impregnation."

631. *ἔσωσεν*. The aorist here has its original indefinite sense, "is wont to entertain and preserve the germ, in cases where heaven doth not cripple it;" comp. v. 721.—*οἷσι*, lit. "in the cases of those *fathers*, to whom," &c.

635. This *οὐδὲ* is difficult to explain. Paley makes out the sense thus, "Here is Zeus' daughter—not only not *begotten* by a mother (in the sense in which the male is said to beget), but not even *nurtured* in the womb, as all other creatures are." Herm. supposes a line omitted before v. 635. We might read *οὐκ* with Schutz, or understand *οὐδὲ* in the sense of "not at all," as Thucyd. iv. 84, *ἦν δὲ (ὁ Βρασίδας) οὐδὲ ἀδύνατος, ὡς Λακεδαιμόνιος, εἰπεῖν*,—"he was by no means wanting in eloquence for a Lacedæmonian."

642. *καὶ τάδ'*, "And that this compact may remain to all eternity for the posterity of the persons here present to acquiesce in."—*τῶνδ'*, the Argives and Athenians, as represented by Orestes and the Jury.

644. *ἀπὸ γνώμης*, "according to (or, as we sometimes say, 'after,') their real opinion." Comp. Ion, 1313, arguing from which passage Blomf. thinks *δικαίας* should be read here.

μένω δ' ἀκοῦσαι, πῶς ἀγὼν κριθήσεται.
ΑΘ. τί γάρ; πρὸς ὑμῶν πῶς τιθεῖσ' ἄμομφος ὦ;
ΧΟ. ἠκούσαθ' ὧν ἠκούσατ', ἐν δὲ καρδίᾳ
ψῆφον φέροντες ὅρκον αἰδεῖσθε, ξένοι.
ΑΘ. κλύοιτ' ἂν ἤδη θεσμὸν, Ἀττικὸς λεὼς,
πρώτας δίκας κρίνοντες αἵματος χυτοῦ.
ἔσται δὲ καὶ τὸ λοιπὸν Αἰγείῳ στρατῷ
ἀεὶ δικαστῶν τοῦτο βουλευτήριον.
πάγον δ' Ἄρειον τόνδ', Ἀμαζόνων ἕδραν
σκηνάς θ', ὅτ' ἦλθον Θησέως κατὰ φθόνον
στρατηλατοῦσαι, καὶ πόλιν νεόπτολιν
τήνδ' ὑψίπυργον ἀντεπύργωσαν τότε,
Ἄρει δ' ἔθυον, ἔνθεν ἔστ' ἐπώνυμος
πέτρα πάγος τ' Ἄρειος· ἐν δὲ τῷ σέβας
ἀστῶν, φόβος τε ξυγγενὴς τὸ μὴ 'δικεῖν
σχήσει, τό τ' ἦμαρ καὶ κατ' εὐφρόνην ὁμῶς,
αὐτῶν πολιτῶν μὴ 'πικαινούντων νόμους.
κακαῖς ἐπιῤῥοαῖσι βορβόρῳ θ' ὕδωρ

648, 649. The Chorus will as yet accept of no half-terms from Pallas. Instead of noticing her deprecatory remark, they turn to the Jury with confidence.

650. Join *ἐν καρδίᾳ αἰδεῖσθε*.

655. *πάγον τόνδε*. Pallas here points to the stage-picture, or *περίακτος*, on which the Areopagus was delineated. (Introd. § 14.)

Id. *Ἄρειον*. Dind. and Herm. read *ὄρειον*. The construction is somewhat confused here. The common way of explaining this passage is to make *πάγον τόνδε* an *accusativus pendens*, as if Æsch. intended to have added a verb to govern it at the end of the sentence, such as *σχήσειν βούλομαι τὸ μὴ ἀδικεῖν*. But Paley rightly observes that *ὅτ' ἦλθον—καὶ ἀντεπύργωσαν τότε* would be very harsh. His interpretation is far better: *πάγον δ' Ἄρειον τόνδε καὶ πόλιν νεόπτολιν τήνδε* (= *ἀκρόπολιν*) *τότε ἀντεπύργ. Ἀμαζόνες, ὅτ' ἦλθον*, &c. "This hill of Ares, the tented station of the Amazons, and this high-towering Acropolis, they (the invaders) built up as a post of offence, at the time when they came campaigning in pursuance of their quarrel with Theseus."

661. *ξυγγενὴς*, "innate," or perhaps, "cognate," for—*ἵνα δέος, ἔνθα καὶ αἰδώς*.

663. *ἐπικαινούντων*, (Steph.) "provided the citizens themselves do not introduce reforms into the laws."

λαμπρὸν μιαίνων, οὔποθ᾽ εὑρήσεις ποτόν.
τὸ μήτ᾽ ἄναρχον μήτε δεσποτούμενον
ἀστοῖς περιστέλλουσι βουλεύω σέβειν,
καὶ μὴ τὸ δεινὸν πᾶν πόλεως ἔξω βαλεῖν.
τίς γὰρ, δεδοικὼς μηδὲν, ἔνδικος βροτῶν;
τοιόνδε τοι ταρβοῦντες ἐνδίκως σέβας,
ἔρυμά τε χώρας καὶ πόλεως σωτήριον
ἔχοιτ᾽ ἂν, οἷον οὔτις ἀνθρώπων ἔχει
οὔτ᾽ ἐν Σκύθῃσιν, οὔτε Πέλοπος ἐν τόποις.
κερδῶν ἄθικτον τοῦτο βουλευτήριον,
αἰδοῖον, ὀξύθυμον, εὑδόντων ὕπερ
ἐγρηγορὸς φρούρημα γῆς καθίσταμαι.
ταύτην μὲν ἐξέτειν᾽ ἐμοῖς παραίνεσιν
ἀστοῖσιν εἰς τὸ λοιπόν· ὀρθοῦσθαι δὲ χρὴ,
καὶ ψῆφον αἴρειν, καὶ διαγνῶναι δίκην,
αἰδουμένοις τὸν ὅρκον. εἴρηται λόγος.

ΧΟ. καὶ μὴν βαρεῖαν τήνδ᾽ ὁμιλίαν χθονὸς

666. Comp. v. 500. *τὸ μήτ᾽ ἄναρχον*—the accusatives belong partly to *περιστέλλουσι*, partly to *σέβειν*, "I recommend the citizens to embrace and respect," &c. Porson reads *περιστέλλουσα*, "I invest the citizens with," &c.

673. = *οὔτ᾽ ἐν Ἕλλησιν οὔτε βαρβάροις*, Paley. But the felicity of the Scythians and Peloponnesians was proverbial. Comp. Soph. Œd. Col. 695, *ἔστιν δ᾽ οἷον ἐγὼ γᾶς Ἀσίας οὐκ ἐπακούω, οὐδ᾽ ἐν τᾷ μεγάλᾳ Δωρίδι νάσῳ Πέλοπος πώποτε βλαστὸν φύτευμ᾽ ἀχείρωτον ἐγχέων δαΐων.*

674. *ἄθικτον*—active; "never *touching* bribes."

675. *εὑδόντων—ἐγρηγορὸς*, "careful in behalf of the careless," or it may be literally, "holding their sittings *at night* (comp. 662) in behalf of the sleeping citizens," in accordance with the idea that the Areopagites sat by night, so as not to be moved to pity by the sight of the criminal.

678. *ὀρθοῦσθαι*, simply *to arise.*

680. *αἰδουμένους*. Canter and Herm. for *αἰδουμένοις*.

681. Before this, and each of the following Distichs, one of the Areopagites rises, and drops his calculus into the urn. Their number was therefore twelve. See Introd. § 6.

681. *καὶ μὴν*, "look you;" generally = "En" in tragedy, when a new-comer appears on the stage;—here, calls attention, not to the coming *person*, but the coming *advice*.—*ὁμιλίαν*, see on 384.

ξύμβουλός εἰμι μηδαμῶς ἀτιμάσαι.
ΑΠ. κἄγωγε χρησμοὺς τοὺς ἐμούς τε καὶ Διὸς
ταρβεῖν κελεύω, μηδ' ἀκαρπώτους κτίσαι.
ΧΟ. ἀλλ' αἱματηρὰ πράγματ', οὐ λαχών, σέβεις,
μαντεῖα δ' οὐκ ἔθ' ἁγνὰ μαντεύσει μένων.
ΑΠ. ἦ καὶ πατήρ τι σφάλλεται βουλευμάτων,
πρωτοκτόνοισι προστροπαῖς Ἰξίονος;
ΧΟ. λέγεις· ἐγὼ δὲ μὴ τυχοῦσα τῆς δίκης,
βαρεῖα χώρᾳ τῇδ' ὁμιλήσω πάλιν.
ΑΠ. ἀλλ' ἔν τε τοῖς νέοισι καὶ παλαιτέροις
θεοῖς ἄτιμος εἶ σύ· νικήσω δ' ἐγώ.
ΧΟ. τοιαῦτα δράσας καὶ Φέρητος ἐν δόμοις,
Μοίρας ἔπεισας ἀφθίτους θεῖναι βροτούς.
ΑΠ. οὔκουν δίκαιον τὸν σέβοντ' εὐεργετεῖν,
ἄλλως τε πάντως χὤτε δεόμενος τύχοι;
ΧΟ. σύ τοι παλαιὰς διανομὰς καταφθίσας
οἴνῳ παρηπάτησας ἀρχαίας θεάς.
ΑΠ. σύ τοι τάχ', οὐκ ἔχουσα τῆς δίκης τέλος,
ἐμεῖ τὸν ἰὸν οὐδὲν ἐχθροῖσιν βαρύν.

686. *μένων*, "If you remain in your temple," which Orestes' presence has defiled. Not as Paley, "circa hoc negotium versatus." Herm. *νέμων*.

687. Apollo's argument in full would be, "Zeus' attribute is *τὸ βουλεῦσαι*, 'to will;' mine, *τὸ μαντεῦσαι*. Neither his will nor my oracles are impaired (*σφάλλεται*) by harbouring suppliants." —*πρωτοκτόνοισι*, hypall. for *προστροπαῖς τοῦ πρωτοκτόνου Ἰξίονος*, comp. 304, 517. —*Ἰξίονος*, comp. 419.

693. *τοιαῦτα δράσας*. Weisel. and Herm. for *τοιαῦτ' ἔδρασας*.

694. *ἀφθίτους βροτούς*. scil. Pheres' son Admetus—though he was not literally made immortal. See Eur. Alcest. init.

696. *χὤτε—τύχοι*. The optative is used, because *χὤτε = καὶ εἴ ποτε*. See Jelf, Gr. Gr. § 844. Paley compares Antig. 666, Œd. R. 315.

697. The old reading *δαίμονας* was suspicious, from *ἀρχαίας θεὰς* following in the next verse. There is little doubt that Hermann is right in reading *διανομὰς* from the Schol. on Eur. Alcest. 12, who quotes the lines thus:—*Αἰσχύλος Εὐμενίσι*:

> τοιαῦτ' ἔδρασας καὶ Φέρητος ἐν δόμοις
> . . . . . ἔπεισας ἀφθίτους εἶναι βροτούς.
> οὕτω παλαιὰς διανομὰς καταφθίσας
> οἴνῳ παρηπάτησας ἀρχαίας θεάς.

ΧΟ. ἐπεὶ καθιππάζει με πρεσβῦτιν νέος,
δίκης γενέσθαι τῆσδ' ἐπήκοος μένω,
ὡς ἀμφίβουλος οὖσα θυμοῦσθαι πόλει.
ΑΘ. ἐμὸν τόδ' ἔργον, λοισθίαν κρῖναι δίκην·
ψῆφον δ' Ὀρέστῃ τήνδ' ἐγὼ προσθήσομαι.
μήτηρ γὰρ οὔτις ἐστὶν ἥ μ' ἐγείνατο·
τὸ δ' ἄρσεν αἰνῶ πάντα, πλὴν γάμου τυχεῖν,
ἅπαντι θυμῷ, κάρτα δ' εἰμὶ τοῦ πατρός.
οὕτω γυναικὸς οὐ προτιμήσω μόρον,
ἄνδρα κτανούσης δωμάτων ἐπίσκοπον,
νικᾷ δ' Ὀρέστης, κἂν ἰσόψηφος κριθῇ.
ἐκβάλλεθ' ὡς τάχιστα τευχέων πάλους,
ὅσοις δικαστῶν τοῦτ' ἐπέσταλται τέλος.
ΟΡ. ὦ Φοῖβ' Ἄπολλον, πῶς ἀγὼν κριθήσεται;
ΧΟ. ὦ Νὺξ μέλαινα μῆτερ, ἆρ' ὁρᾷς τάδε;
ΟΡ. νῦν ἀγχόνης μοι τέρματ', ἢ φάος βλέπειν.
ΧΟ. ἡμῖν γὰρ ἔρρειν, ἢ πρόσω τιμὰς νέμειν;
ΑΠ. πεμπάζετ' ὀρθῶς ἐκβολὰς ψήφων, ξένοι,
τὸ μὴ 'δικεῖν σέβοντες ἐν διαιρέσει.
ΧΟ. γνώμης δ' ἀπούσης πῆμα γίγνεται μέγα,
βαλοῦσά τ' οἶκον ψῆφος ὤρθωσεν μία.

703. ἀμφίβουλος—θυμοῦσθαι, an elliptical construction: expressed in full, would be εἴτε θυμοῦσθαι πρέπει εἴτε μή.

705. ψῆφον. We are not to suppose from this that Pallas actually places her calculus in the urn, either here or at v. 722. See Introduct. § 35.

708. κάρτα—πατρὸς, "and am entirely on the side of the father." Comp. Eur. El. 1103.

711. νικᾷ δ' Ὀρέστης. Because the casting vote was supposed to be given in his favour.

716. ἀγχόνης. A proverbial word for any extremity of woe, disaster, or annoyance. Arist. Acharn. 60, ταῦτα δῆτ' οὐκ ἀγχόνη; here, as the Schol. says, νῦν μοι ζωὴ ἢ θανάτου τέλος.

718. ἐκβολὰς ψήφων = ψήφους ἐκβεβλημένους. So in Soph. Antig., δικέλλης ἐκβολὴ = γῆ ὑπὸ δικέλλης ἐκβεβλημένη.

720. γνώμης, "discretion," scil. in counting out the votes.

721. βαλοῦσα—ὤρθωσεν μία, a proverb = ἔβαλέ τε καὶ ὤρθωσεν. Transl. "The difference of one vote hath ere now

ΑΘ. ἀνὴρ ὅδ' ἐκπέφευγεν αἵματος δίκην·
ἴσον γάρ ἐστι τἀρίθμημα τῶν πάλων.
ΟΡ. ὦ Παλλὰς, ὦ σώσασα τοὺς ἐμοὺς δόμους,
καὶ γῆς πατρῴας ἐστερημένον σύ τοι
κατῴκισάς με, καί τις Ἑλλήνων ἐρεῖ,
Ἀργεῖος ἀνὴρ αὖθις, ἔν τε χρήμασιν
οἰκεῖ πατρῴοις, Παλλάδος καὶ Λοξίου
ἕκατι, καὶ τοῦ πάντα κραίνοντος τρίτου
Σωτῆρος, ὃς, πατρῷον αἰδεσθεὶς μόρον,
σώζει με, μητρὸς τάσδε συνδίκους ὁρῶν.
ἐγὼ δὲ χώρᾳ τῇδε καὶ τῷ σῷ στρατῷ
τὸ λοιπὸν εἰς ἅπαντα πλειστήρη χρόνον
ὁρκωμοτήσας νῦν ἄπειμι πρὸς δόμους,
μήτοι τιν' ἄνδρα δεῦρο πρυμνήτην χθονὸς
ἐλθόντ' ἐποίσειν εὖ κεκασμένον δόρυ.
αὐτοὶ γὰρ ἡμεῖς ὄντες ἐν τάφοις τότε
τοῖς τἀμὰ παρβαίνουσι νῦν ὁρκώματα
ἀμηχάνοισι πράξομεν δυσπραξίαις,
ὁδοὺς ἀθύμους καὶ παρόρνιθας πόρους
τιθέντες, ὡς αὐτοῖσι μεταμέλῃ πόνος·

o'erthrown or lifted up a house." Scholef. compares Thucyd. v. 3, fin., but the true reading of that passage is difficult to determine.—ὤρθωσε, aorist indef. as above, 631.

730. τρίτου Σωτῆρος. See Introd. §§ 51, 52. The allusion is probably to the third cup, which was always drunk to Zeus Soter. Agam. 1355.

731. συνδίκους. See on v. 543.

732. On the Argive alliance see Introd. §§ 81, 82.

733. πλειστήρης. An augmentative form from πλεῖστος, as ἰσήρης, Iph. T. 1472, from ἴσος, μεσήρης, Ion, 910, from μέσος.

735. χθονὸς, scil. Ἀργείας.—εὖ κεκασμένον, "bene instructum," Paley, as Equit. 685.

738. Join τὰ ἐμὰ νῦν ὁρκώματα, and constr. πράξομεν ὡς μεταμέλῃ, "efficiemus ut pœniteat."—αὐτοῖσι. Hermann observes, "Quoniam dativus παρβαίνουσι jam pæne memoriæ audientium excedisse debebat, propterea poeta eum repetit per pronomen αὐτοῖσι."

ὀρθουμένων δὲ, καὶ πόλιν τὴν Παλλάδος
τιμῶσιν ἀεὶ τήνδε συμμάχῳ δορὶ,
αὐτοῖσιν ἡμεῖς ἐσμεν εὐμενέστεροι.
καὶ χαῖρε καὶ σὺ, καὶ πολισσοῦχος λεὼς,
πάλαισμ᾽ ἄφυκτον τοῖς ἐναντίοις ἔχοις,
σωτήριόν τε καὶ δορὸς νικηφόρον.

ΧΟ. ἰὼ θεοὶ νεώτεροι, παλαιοὺς νόμους
καθιππάσασθε, κἀκ χερῶν εἵλεσθέ μου.
ἐγὼ δ᾽ ἄτιμος ἁ τάλαινα βαρύκοτος,
ἐν γᾷ τᾷδε, φεῦ,
ἰὸν, ἰὸν ἀντιπενθῆ
μεθεῖσα καρδίας σταλαγμὸν, χθονὶ
ἄφορον· ἐκ δὲ τοῦ λιχὴν ἄφυλλος,
ἄτεκνος, ὦ δίκα, πέδον ἐπισύμενος,
βροτοφθόρους κηλῖδας ἐν χώρᾳ βαλεῖ.
στενάζω; τί ῥέξω; γένωμαι;
δύσοιστα πολίταις ἄπαθον·

742. ὀρθουμένων δὲ suppl. τῶν πραγμάτων, Gen. abs. "If things go straight;" opp. to παρβαίνουσι.

744. There is no need to alter this line with Herm., the present ἴσμεν is just as good Greek as the future ἐσόμεθ᾽, or the optat. εἶμεν. Transl. "In case the citizens honour—we *are* more kindly disposed to them than before;" *i.e.* "the result is that we," &c.

747. Exeunt Orestes and Apollo. The Areopagites remain, for in v. 909 Pallas says ἦ τάδ᾽ ἀκούετε, πόλεως φρούριον;

753. ἀντιπενθῆ, "the equivalent, counterpart of woe."

753-4-5. Dochmiacs · καρδίας is a dissyll. as Suppl. 68, Theb. 277, (Paley.)—ἄφορον, "causing sterility to."

757. The true reading and punctuation of this and the following lines is not easy to ascertain. I have followed Hermann, except in changing γένωμαι to γελῶμαι. Supply τί to γένωμαι, from τί ῥέξω, as in Eurip. Ion, 1446, τίν᾽ αὐδὰν ἀΰσω, βοάσω; and translate "What am I to do? what is to become of me? My sufferings shall prove disastrous to the citizens." On the last line, the Scholiast says, εἰπὼν γὰρ "δύσοιστα ἔπαθον," ἐπήγαγε πολίταις, ἵνα ᾖ πολίταις δύσοιστα ὄντα. The MSS. have ἔπαθον. I cannot believe that δύσοιστα is a nom. fem. as Müller and Paley say.

ἰὼ, μεγάλα τοι, κόραι δυστυχεῖς
Νυκτὸς ἀτιμοπενθεῖς.

ΑΘ. ἐμοὶ πίθεσθε μὴ βαρυστόνως φέρειν·
οὐ γὰρ νενίκησθ', ἀλλ' ἰσόψηφος δίκη
ἐξῆλθ' ἀληθῶς, οὐκ ἀτιμίᾳ σέθεν.
ἀλλ' ἐκ Διὸς γὰρ λαμπρὰ μαρτύρια παρῆν,
αὐτός θ' ὁ χρήσας αὐτὸς ἦν ὁ μαρτυρῶν,
ὡς ταῦτ' Ὀρέστην δρῶντα μὴ βλάβας ἔχειν.
ὑμεῖς δέ τοι γῇ τῇδε μὴ βαρὺν κότον
σκήψητε, μὴ θυμοῦσθε, μηδ' ἀκαρπίαν
τεύξητ', ἀφεῖσαι †δαιμόνων σταλάγματα,
βρωτῆρας αἰχμὸς σπερμάτων ἀνημέρους·
ἐγὼ γὰρ ὑμῖν πανδίκως ὑπίσχομαι,
ἕδρας τε καὶ κευθμῶνας ἐνδίκου χθονὸς,
λιπαροθρόνοισιν ἡμένας ἐπ' ἐσχάραις,
ἕξειν, ὑπ' ἀστῶν τῶνδε τιμαλφουμένας.

ΧΟ. ἰὼ θεοὶ νεώτεροι, παλαιοὺς νόμους

759. *μεγάλα τοι* probably carries on the idea in *ἔπαθον*,—"Much I wot, have the ill-fated daughters of Night suffered." Otherwise we must take *μεγάλα* adverbially with *δυστυχεῖς*, which is harsh.

763. *ἀληθῶς*, "*Really* equal, though *apparently* against you:" for the Jury were equally divided: my casting vote made the difference.

765. *ὁ χρήσας*. Turneb. MSS. *ὁ θήσας*—Herm. reads *ὁ φήσας* from the Schol., *ἔφασκε γὰρ ὁ Ἀπόλλων γνώμῃ Διὸς μαντεύεσθαι*. *αὐτὸς—αὐτὸς*, Æsch. frag. ap. Plat. Remp. II. fin. *ὁ δ' αὐτὸς ὑμνῶν αὐτὸς ἐν θοίνῃ παρὼν Αὐτὸς τάδ' εἰπὼν αὐτός ἐστιν ὁ κτανὼν Τὸν παῖδα τὸν ἐμόν*. Comp. Xen. Anab. III. 2, and Blomf. in Linwood's edit. of Æsch.

767. *τοι*, Herm. for *τῇ*.

768. *σκήψητε*, Elms. on Med. 93 for *σκήψησθε*. Observe the change of tense in *σκήψητε—θυμοῦσθε*. The aorist expresses an action done suddenly, and at once accomplished: the present, its continuance;—"Visit not this land with the lightning of your heavy resentment—do not continue in anger." Herm. thinks from *μὴ θυμοῦσθε* to *τεύξητ'* an interpolation.

769. *δαιμόνων* is unintelligible. Musg. reads *πνευμόνων*, which makes the sense clear. Herm. *δαΐων σταλαγμάτων*.—*αἰχμὰς* as Agam. 467, "influences."

773. *λιπαροθρόνοισιν ἐσχάραις*, "altars that make shining thrones for you."

καθιππάσασθε, κἀκ χερῶν εἵλεσθέ μου.
ἐγὼ δ' ἄτιμος ἁ τάλαινα βαρύκοτος,
ἐν γᾷ τᾷδε, φεῦ,
ἰὸν, ἰὸν ἀντιπενθῆ
μεθεῖσα καρδίας σταλαγμὸν, χθονὶ
ἄφορον· ἐκ δὲ τοῦ λιχὴν ἄφυλλος,
ἄτεκνος, ὦ δίκα, πέδον ἐπισύμενος,
βροτοφθόρους κηλῖδας ἐν χώρᾳ βαλεῖ.
στενάζω; τί ῥέξω; γένωμαι;
δυσοίστα πολίταις ἄπαθον·
ἰὼ, μεγάλα τοι, κόραι δυστυχεῖς
Νυκτὸς ἀτιμοπενθεῖς.

ΑΘ. οὐκ ἔστ' ἄτιμοι, μηδ' ὑπερθύμως ἄγαν
θεαὶ βροτῶν στήσητε δύσκηλον χθόνα.
κἀγὼ πέποιθα Ζηνὶ, καὶ τί δεῖ λέγειν;
καὶ κλῆδας οἶδα δωμάτων μόνη θεῶν,
ἐν ᾧ κεραυνός ἐστιν ἐσφραγισμένος·
ἀλλ' οὐδὲν αὐτοῦ δεῖ· σὺ δ' εὐπειθὴς ἐμοὶ
γλώσσης ματαίας μὴ 'κβάλῃς ἐπὶ χθόνα
καρπὸν, φέροντα πάντα μὴ πράσσειν καλῶς.
κοίμα κελαινοῦ κύματος πικρὸν μένος,
ὡς σεμνότιμος καὶ ξυνοικήτωρ ἐμοί·
πολλῆς δὲ χώρας τῆσδ' ἔτ' ἀκροθίνια,

789. *θεαὶ βροτῶν*, antithetical.—"Goddesses in a quarrel with mortals,"—a quarrel unworthy of you.—*στήσητε*, simply "make," as Soph. Œd. Col. 1041, *πρὶν ἄν σε τῶν σῶν κύριον στήσω τέκνων*, and *καταστήσω*, Antig. 657.—*δύσκηλον*, "sterile," lit. "difficult to be charmed," comp. *ἀνήμερον χθόνα*, v. 14.

791. *δωμάτων—ἐν ᾧ*. Herm. would read *δώματος*. Schutz *ἐν οἷς*. Needless: for the construction (generally termed *πρὸς τὸ νοούμενον*) is a common one.—*ἐν ᾧ* = *οὗ*.

793. *οὐδὲν δεῖ*. Because I hope to effect my object by persuasion, so that an appeal to force will be unnecessary.

θύη πρὸ παίδων καὶ γαμηλίου τέλους,
ἔχουσ' ἐς αἰεὶ τόνδ' ἐπαινέσεις λόγον.

ΧΟ. ἐμὲ παθεῖν τάδε, φεῦ,
ἐμὲ παλαιόφρονα, κατά τε γᾶν οἰκεῖν
ἀτίετον, φεῦ, μύσος.
πνέω τοι μένος ἅπαντά τε κότον.
οἶ οἶ, δᾶ, φεῦ.
τίς μ' ὑποδύεται πλευρὰς ὀδύνα;
θυμὸν ἄϊε, μᾶτερ
Νύξ· ἀπὸ γάρ με τιμᾶν
δαναιᾶν θεῶν
δυσπάλαμοι παρ' οὐδὲν ἦραν δόλοι.

ΑΘ. ὀργὰς ξυνοίσω σοι· γεραιτέρα γὰρ εἶ.
[καίτοι σὺ μὲν κάρτ' εἶ γ' ἐμοῦ σοφωτέρα,]
φρονεῖν δὲ κἀμοὶ Ζεὺς ἔδωκεν οὐ κακῶς.

799. πρὸ here = ὑπὲρ, as Agam. 980, τὰ μὲν πρὸ κτησίων κτημάτων = "pars *pro* reliquis mercibus." In such expressions as μάχεσθαι πρὸ παίδων—ὀλέσθαι πρὸ πόληος, the sense of ὑπὲρ may easily be connected with the usual local sense of πρὸ—"to fight standing in front of."

802. κατὰ γᾶν, "in terrâ," Pal. But it is very questionable whether κατὰ γᾶν could be thus used with a verb so decidedly expressive of *rest* as οἰκεῖν, and Hermann's correction of οἰχνεῖν should not be overlooked: κατὰ γᾶς would destroy the whole force of the passage; as the Furies complain that they will be obliged to dwell *on* earth by the proposal of Pallas.

806. "Versus pherecrateus, sequente clausulâ choriambicâ, et duo ultimi dochmiaci sunt," Paley. Hermann alters the metrical arrangement of these lines, dividing them between eight different choreutæ.

808. δαναιᾶν. The MSS. read this word in various ways; δαμαίων—δαμαίαν—δαμέαν—Turneb. conjectured δαμίαν, which the Scholiast evidently read (δαμίαν· τὴν δημοσίαν). Herm. reads τιμᾶν ἀμᾶν, as 226, τιμὰς σὺ μὴ σύντεμνε τὰς ἐμὰς λόγῳ. But Dindorf's correction, δαναιᾶν θεῶν, seems preferable; as γέρας παλαιὸν in v. 386.

809. Join δόλοι θεῶν, and translate, "Irresistible treachery on the part of Gods, hath reduced me from my ancient privileges to a mere cipher." So παρ' οὐδὲν εἰργάσω, 204; παρ' οὐδὲν ἔθεντο, Agam. 221.

811. This line is an interpolation;

ὑμεῖς δ' ἐς ἀλλόφυλον ἐλθοῦσαι χθόνα
γῆς τῆσδ' ἐρασθήσεσθε· προὐννέπω τάδε.
οὑπιῤῥέων γὰρ τιμιώτερος χρόνος
ἔσται πολίταις τοῖσδε· καὶ σὺ τιμίαν
ἕδραν ἔχουσα πρὸς δόμοις Ἐρεχθέως,
τεύξει παρ' ἀνδρῶν καὶ γυναικείων στόλων
ὅσων παρ' ἄλλων οὔποτ' ἂν σχέθοις βροτῶν.
σὺ δ' ἐν τόποισι τοῖς ἐμοῖσι μὴ βάλῃς
μήθ' αἱματηρὰς θηγάνας, σπλάγχνων βλάβας
νέων, ἀοίνοις ἐμμανεῖς θυμώμασι·
μηδ', ἐξελοῦσ' ὡς καρδίαν ἀλεκτόρων,
ἐν τοῖς ἐμοῖς ἀστοῖσιν ἱδρύσῃς, Ἄρην
ἐμφύλιόν τε καὶ πρὸς ἀλλήλους θρασύν.
θυραῖος ἔστω πόλεμος, οὐ μόλις παρών,

for *καίτοι γε* cannot be joined, and *κάρτα σοφωτέρα* is scarcely Greek. Paley also suspects v. 812.

814. *ἐρασθήσεσθε* here = *ποθήσετε*, "desiderabitis."

815. *οὑπιῤῥέων—ἔσται.* "The influx of time shall increase the glory of these citizens."

817. *πρὸς δόμοις Ἐρεχθέως.* See Introd. § 45.

819. Paley reads *ὅσων* for *ὅσην*—Ahrens *ὅσ' ἂν*—Herm. and Linw. think that a verse has been lost after 818;—*οἵαν* (agreeing with *ἕδραν*) might be read.

821, 822. Translate, "Do not cast upon my land the whetstones of bloodshed, (*i.e.* do not introduce quarrels that exasperate men to bloodshed,) the bane of youthful spirits, maddened with a fury not caused by wine." *Ἐμμανεῖς*, accus. pl. in appos. with *βλάβας* and *θηγάνας*, and referring by hypallage to *νέων σπλάγχνων*. Paley is wrong in saying "*ἀοίνοις*, quia vinum Furiis non offerebatur."—*ἄοινα θυμώματα* = "rage more deep and lasting than that produced by intoxication."

823. *ἐξελοῦσα.* All the MSS. have this participle. Paley is right in retaining it, and placing a comma after *ἱδρύσῃς*—he says, "Non potuit *ἱδρῦσαι ἐν τοῖς ἀστοῖς*, nisi ex avibus prius exsecuisset," but the expression is of course entirely metaphorical, as the words *ὡς καρδίαν* denote.

826. *οὐ μόλις παρών.* I cannot understand why Müller and Hermann should read *ἢ μόλις παρών.* The sense is clear; "Let foreign war be found *without difficulty* to appease the thirst of glory in my citizens; but I forbid all domestic broils." Æschylus does not mean to reprobate war with *foreign* nations. So Paley wrongly interprets, "Veniat bellum abundè—sed non veniat nobis."—*ἐν ᾧ* = *ἐκείνῳ ἐν ᾧ*, "for that man in whom," &c.

ἐν ᾧ τις ἔσται δεινὸς εὐκλείας ἔρως·
ἐνοικίου δ' ὄρνιθος οὐ λέγω μάχην.
τοιαῦθ' ἑλέσθαι σοι πάρεστιν ἐξ ἐμοῦ,
εὖ δρῶσαν, εὖ πάσχουσαν, εὖ τιμωμένην,
χώρας μετασχεῖν τῆσδε θεοφιλεστάτης.

ΧΟ. ἐμὲ παθεῖν τάδε, φεῦ,
ἐμὲ παλαιόφρονα, κατά τε γᾶν οἰκεῖν
ἀτίετον, φεῦ, μύσος.
πνέω τοι μένος ἅπαντά τε κότον.
οἶ οἶ, δᾶ, φεῦ.
τίς μ' ὑποδύεται πλευρὰς ὀδύνα;
θυμὸν ἄϊε, μᾶτερ
Νύξ· ἀπὸ γάρ με τιμᾶν
δαναιᾶν θεῶν
δυσπάλαμοι παρ' οὐδὲν ἦραν δόλοι.

ΑΘ. οὔτοι καμοῦμαί σοι λέγουσα τἀγαθά·
ὡς μήποτ' εἴπῃς, πρὸς νεωτέρας ἐμοῦ
θεὸς παλαιὰ, καὶ πολισσούχων βροτῶν,
ἄτιμος ἔῤῥειν τοῦδ' ἀπόξενος πέδου.
ἀλλ' εἰ μὲν ἁγνόν ἐστί σοι Πειθοῦς σέβας,
γλώσσης ἐμῆς μείλιγμα καὶ θελκτήριον,
σὺ δ' οὖν μένοις ἄν· εἰ δὲ μὴ θέλεις μένειν,

828. *ἐνοικίου ὄρνιθος*, as Pind. Ol. xii. 20, *ἐνδομάχας ἀλέκτωρ*. There is an opposition between *ἐνοικίου* and *θυραῖος*, v. 826.—*οὐ λέγω* = "dictam nolo," "I suppress as ill-omened." So Ag. 838, *τὴν κάτω γὰρ οὐ λέγω*, and Soph. Elect. 1446, *εἰ δ' ἔπεστι νέμεσις, οὐ λέγω*.

845, 846. The construction of these two lines is less clear than the sense, which, as the Schol. says, is *εἰ πείθει τῷ μειλίγματι τῆς ἐμῆς γλώσσης*. The words *γλώσσης ἐμῆς μείλ.* serve to limit the more general expression *σέβας πειθοῦς* to this particular case. Join *ἁγνὸν καὶ θελκτήριον*, and transl. "However, if the rights of Persuasion, (as exemplified in) the honeyed accents of my tongue, are in your opinion holy and propitiatory—in that case you will remain."—*Πειθοῦς* personified. Comp. 928.

οὔτἂν δικαίως τῇδ' ἐπιῤῥέποις πόλει
μῆνίν τιν' ἢ κότον τιν', ἢ βλάβην στρατῷ.
ἔξεστι γάρ σοι τῆδε γαμόρῳ χθονὸς
εἶναι δικαίως ἐς τὸ πᾶν τιμωμένῃ.
ΧΟ. ἄνασσ' Ἀθάνα, τίνα με φῂς ἔχειν ἕδραν;
ΑΘ. πάσης ἀπήμον' οἰζύος· δέχου δὲ σύ.
ΧΟ. καὶ δὴ δέδεγμαι· τίς δέ μοι τιμὴ μένει;
ΑΘ. ὡς μή τιν' οἶκον εὐθενεῖν ἄνευ σέθεν.
ΧΟ. σὺ τοῦτο πράξεις, ὥστε με σθένειν τόσον;
ΑΘ. τῷ γὰρ σέβοντι ξυμφορὰς ὀρθώσομεν.
ΧΟ. καί μοι προπαντὸς ἐγγύην θήσει χρόνου;
ΑΘ. ἔξεστι γάρ μοι μὴ λέγειν ἃ μὴ τελῶ.
ΧΟ. θέλξειν μ' ἔοικας, καὶ μεθίσταμαι κότου.
ΑΘ. τοιγὰρ κατὰ χθόν' οὖσ' ἐπικτήσει φίλους.
ΧΟ. τί οὖν μ' ἄνωγας τῇδ' ἐφυμνῆσαι χθονί;
ΑΘ. ὁποῖα νίκης μὴ κακῆς ἐπίσκοπα·
καὶ ταῦτα γῆθεν, ἔκ τεποντίας δρόσου,

848. οὔτἂν for οὔτοι ἄν.—ἐπιῤῥέποις, "cause to befal," or "wreak against," Agam. 242, Δίκη τοῖς μὲν παθοῦσι μαθεῖν ἐπιῤῥέπει τὸ μέλλον ("awards.") It is more usual in an intransitive sense.

849. στρατῷ is not a pleonasm. "Wrath or resentment on the city generally: mischief, (the result of your wrath,) on the people."

850. γαμόρῳ, Dobree's almost certain correction for γ' εὐμοίρου, = γεωμόρῳ, "incolæ."

854. καὶ δὴ δέδεγμαι, "fac autem me accepisse," "suppose it accepted." See Elmsl. on Med. 380, Herm. on Vig. § 331. "*Finge* datos currus; quid agas?" &c. says Apollo to Phaëthon, when arguing against his rash purpose, Ov. Metam. ii. 74.

859. ἔξεστι—τελῶ. Paley rightly interprets this verse, "Aye; for I need not promise what I shall not perform;" i.e. the best pledge of the sincerity of my promise is, that if I choose, I need make no promise at all; it is purely voluntary. He quotes Demosth. Mid. p. 538, ἐλθὼν ἐπὶ δεῖπνον οἷ μὴ βαδίζειν ἐξῆν αὐτῷ, ("whither he need not have gone"). Plat. Gorg. p. 461.

862. τί οὖν. τί μ' οὖν, Blomf.—Pors. on Phœniss. 892 denies the possibility of this hiatus. Blomfield corrects numerous instances of it on Sept. c. Theb. 190, which see.

863. ὅποια—ἐπίσκοπα. Paley makes νίκη κακή a euphemism for "defeat." and refers to Sept. c. Theb. 713. But that passage is very ambiguous; Æsch.

ἐξ οὐρανοῦ τε· κἀνέμων ἀήματα
εὐηλίως πνέοντ᾽ ἐπιστείχειν χθόνα·
καρπόν τε γαίας καὶ βοτῶν ἐπίρρυτον
ἀστοῖσιν εὐθενοῦντα μὴ κάμνειν χρόνῳ,
καὶ τῶν βροτείων σπερμάτων σωτηρίαν.
τῶν δυσσεβούντων δ᾽ ἐκφορωτέρα πέλοις.
στέργω γάρ, ἀνδρὸς φιτυποίμενος δίκην,
τὸ τῶν δικαίων τῶνδ᾽ ἀπένθητον γένος.
τοιαῦτα σοὔστι. τῶν ἀρειφάτων δ᾽ ἐγὼ
πρεπτῶν ἀγώνων οὐκ ἀνέξομαι τὸ μὴ οὐ
τήνδ᾽ ἀστύνικον ἐν βροτοῖς τιμᾶν πόλιν.

ΧΟ. δέξομαι Παλλάδος ξυνοικίαν, στρ. α΄.
οὐδ᾽ ἀτιμάσω πόλιν,
τὰν καὶ Ζεὺς ὁ παγκρατὴς Ἄρης τε φρούριον θεῶν νέμει,
ῥυσίβωμον Ἑλλάνων, ἄγαλμα δαιμόνων·
ᾇτ᾽ ἐγὼ κατεύχομαι,

would scarcely have used such a phrase to signify "defeat."—Nor is Hermann's reading, νείκης, more probable: he translates "opta quæ bonæ contentionis non malæ (qualis anteà tua fuerit rixa) provida sint." But the Furies have only just begun to be softened; it is not yet the time for Pallas to talk of their "rivalry in blessing," which she does in the noble expression (931) νικᾷ δ᾽ ἀγαθῶν ἔρις ἡμετέρα διὰ παντός.—The truth is, Pallas here refers to what she had said in v. 825, seq. Ἄρην ἐμφύλιον—ἐνοικίου ὄρνιθος μάχην, &c. Translate, "Whatever tends towards victory *without dishonour*," such as civil war would produce; "unalloyed victory," over *foreign* enemies only.

868. κάμνειν, "fail," properly "tire."

870. ἐκφορωτέρα. Either a word technically used in gardening, "may you weed out," or metaph. "may you carry out as to burial." The sense is in either case, "Be an exterminator (rather than otherwise) of the wicked." The comparative is scarcely different from a positive, as ἄμεινον, v. 602.—ἀγροικότερος, Arist. Acharn. &c.

872. τῶνδε governed by ἀπένθητον, and agreeing with τῶν δυσσεβούντων understood.

875. Constr. οὐκ ἀνέξομαι τὸ μὴ οὐ (οὕτω) τιμᾶν τὴν πόλιν, (ὥστε εἶναι αὐτὴν) ἀστύνικον. Compare such phrases as αὔξεσθαι μέγας. The allusion is to friendly contests, national games, and the like.

879. καὶ Ζεὺς—"even Zeus."

880. ἄγαλμα, "the darling," or "the

θεσπίσασα πρευμενῶς,
ἐπισσύτους βίου τύχας ὀνησίμους
γαίας ἐξαμβρῦσαι
φαιδρὸν ἁλίου σέλας.

ΑΘ. τάδ᾽ ἐγὼ προφρόνως τοῖσδε πολίταις
πράσσω, μεγάλας καὶ δυσαρέστους
δαίμονας αὐτοῦ κατανασσαμένη.
πάντα γὰρ αὗται τὰ κατ᾽ ἀνθρώπους
ἔλαχον διέπειν·
ὁ δὲ μὴ κύρσας βαρέων τούτων,
οὐκ οἶδεν ὅθεν πληγαὶ βιότου.
τὰ γὰρ ἐκ προτέρων ἀπλακήματά νιν
πρὸς τάσδ᾽ ἀπάγει, σιγῶν ὄλεθρος,
καὶ μέγα φωνοῦντ᾽

ornament," as Agam. ἀκασκαῖον ἄγαλμα πλούτου.

885. *ἐξαμβρῦσαι.* (Herm. after Pauw,) aor. fr. *ἐξαναβρύω*, in a transitive sense, "may cause to abound." But there is no other instance of *βρύω* being used in first aorist *ἔβρυσα*. Scholef. formerly conjectured *ἐξαμβράσαι* from *ἐξαναβράσσω*, "cause to boil or bubble forth," quoting Herod. vii. 188, 190; which Paley approves. But the use of this aorist *ἔβρασα* is also doubtful: nor is the Antist. 907 any guide to us as to quantity.

889. *αὐτοῦ κατανασσαμένη*, "having caused to settle here;" see Elmsl. on Med. 163.

892. *ὁ δὲ μὴ κύρσας.* This passage is difficult. Herm. reads *ὁ δὲ μὴ κύρσας βαρέων τέκτων*, but this can scarcely mean, "he that hath done no evil," which I suppose he intends. Read *ὅ γε μὴν* with Linwood, and transl. "He that hath experienced misfortunes knoweth not from what quarter the strokes of life have smitten him;" because it is not for his own offences, but for those of his fathers, that he is brought before the Furies.—*βαρέων τούτων*, scil. *τῶν κατ᾽ ἀνθρώπους*, in v. 890.

893. *προσέπαισαν* is supplied by Hermann to fill up the hiatus.—He compares *πρόσπαια κακά*, Agam. 332 and Prom. V. 887.

895. *ἀπάγει*, "hales," a technical word, usually applied to "leading away" the criminal for execution.—*μέγα φωνοῦντ᾽*, "boasting, priding himself," that he had done nothing to bring on him the Furies' anger—or that he had never suffered before. *σιγῶν ὄλεθρος*, "a silent doom;" *i.e.* a doom of which the cause is hidden and unexplained—or as Tibull. i. 9, 4, "Sera tamen *tacitis* Pœna venit pedibus."

ἐχθραῖς ὀργαῖς ἀμαθύνει.

ΧΟ. δενδροπήμων δὲ μὴ πνέοι βλάβα, ἀντ. α'.
τὰν ἐμὰν χάριν λέγω,
φλογμός τ' ὀμματοστερὴς φυτῶν τὸ μὴ περᾶν ὅρον
τόπων.
μηδ' ἄκαρπος αἰανὴς ἐφερπέτω νόσος·
μῆλά τ' εὐθενοῦντα γᾶ,
ξὺν διπλοῖσιν ἐμβρύοις,
τρέφοι χρόνῳ τεταγμένῳ· γόνος * *
πλουτόχθων ἑρμαίαν
δαιμόνων δόσιν τίοι.

ΑΘ. ἦ τάδ' ἀκούετε, πόλεως φρούριον,
οἷ' ἐπικραίνει; μέγα γὰρ δύναται
πότνι' Ἐρινὺς παρά τ' ἀθανάτοις
τοῖς θ' ὑπὸ γαῖαν, περί τ' ἀνθρώπων

898, sqq. Herm. quotes Herod. iii. 65, Æschin. in Ctesiph. § iii. p. 502.

899. *τὰν ἐμὰν χάριν λέγω*, "I am now speaking of my own good offices,"—since Pallas has already spoken of hers. *φλογμὸς—τόπων.* "Nor drought that withers the buds of plants, so that they cannot shoot beyond their bounds."—*φλογμὸς* = "uredo." So Virg. Georg. ii. 73, "Nec modus inserere, atque *oculos* imponere simplex;" and so in the older English poets the "eyes" of plants are constantly spoken of. Shaksp. Cymbeline, ii. 3:

> "And winking marybuds begin
> To ope their golden eyes."

905. *ξὺν διπλοῖσιν ἐμβρύοις.* Theocritus (i. 25,) would say *διδυμάτοκα*, "twin-bearing."

906. *γόνος δ' ἀεὶ*, Dobree, Herm. *γόνος δὲ πᾶς*, Müller.

907. *ἑρμαίαν — τίοι = τίοι δαίμονας διδόντας ἕρμαια.—τίοι*, scil. *ταῖς ἀπαρχαῖς*: "May the whole race, enriched by the produce of the Earth, honour by first-fruits the Gods who give them such unexpected blessings."—Herm. understands "metalla" by *πλουτόχθων*, but this is far-fetched.—*ἑρμαίαν.* The penult. of this word being common, gives us no help in determining the quantity of *ἐξαμβρύσαι*, or whatever the corresponding word may be, in the Strophe, v. 885.

909. *φρούριον*, what Aristoph. would call *λεὼς ὁ σωσίπολις*, Acharn. 162.

910. *μέγα γὰρ δύναται.* The force of *γὰρ* is "Nor need you doubt the performance of these promised blessings; *for* mighty," &c.

912. *περί τ' ἀνθρώπων*, "And as for human affairs, they openly bring them to a consummation."

φανερῶς τελέως διαπράσσουσιν,
τοῖς μὲν ἀοιδὰς, τοῖς δ' αὖ δακρύων
βίον ἀμβλωπὸν παρέχουσαι.

ΧΟ. ἀνδροκμῆτας δ' ἀώρους ἀπεννέπω τύχας, στρ. β'
νεανίδων τ' ἐπηράτων
ἀνδροτυχεῖς βιότους δότε, κύρι' ἔχοντες,
θεαί τ' ὦ Μοῖραι ματροκασιγνῆται,
δαίμονες ὀρθονόμοι,
παντὶ δόμῳ μετάκοινοι,
παντὶ χρόνῳ δ' ἐπιβριθεῖς
ἐνδίκοις ὁμιλίαις,
πάντα τιμιώταται θεῶν.

ΑΘ. τάδε τοι χώρᾳ τῇ 'μῇ προφρόνως μεσῳδός.
ἐπικραινομένων γάνυμαι· στέργω δ'
ὄμματα Πειθοῦς, ὅτι μοι γλῶσσαν
καὶ στόμ' ἐπωπᾷ πρὸς τάσδ' ἀγρίως
ἀπανηναμένας· ἀλλ' ἐκράτησε
Ζεὺς ἀγοραῖος· νικᾷ δ' ἀγαθῶν
ἔρις ἡμετέρα διὰ παντός.

916. *ἀνδροκμῆτας.* "For the men, I deprecate mishaps that hurry them to untimely death." *κύρι' ἔχοντες* for *οἱ κύρι' ἔχοντες τάδε*, alluding to *Ζεὺς τέλειος*, *Ἥρα τελεία*, and *Κύπρις*, mentioned in v. 205. Paley compares Od. xx. 79, "*ὥς μ' ἀϊστώσειαν Ὀλύμπια δώματ' ἔχοντες.*" So Agam. 561, *τιθέντες δρόσοι.*

920. *Θεαί τ', ὦ Μοῖραι*, Herm.—*μητροκασιγνῆται.* The Fates were also Night's daughters.—*ὀρθονόμοι*, "justa distribuentes," from *νέμω*. *ὀρθονόμοι* would be "rightly directing the laws" from *νόμος*. So Herm.—*μετάκοινοι*, "impartial."

923. *ἐπιβριθεῖς*, "Who at all times inflict your visitations with just severity."—*πάντα* for *πάντῃ* as 245, prop. "pressing heavily with just visitations."

928. *Πειθοῦς.* See on v. 845.

931. *Ζεὺς ἀγοραῖος*, (Elms. ad Herac. 70,) the Patron-God of (forensic) Eloquence."—*ἀγαθῶν ἔρις*, see on v. 863, "a rivalry of benefits."—*νικᾷ*, "holds its ground, prevails."

ΧΟ. τὰν δ' ἄπληστον κακῶν μήποτ' ἐν πόλει στάσιν
τᾷδ' ἐπεύχομαι βρέμειν· [ἀντ. β'.
μηδὲ πιοῦσα κόνις μέλαν αἷμα πολιτᾶν
δι' ὀργὰν ποινὰς ἀντιφόνους ἄτας
ἁρπαλίσαι πόλεως.
χάρματα δ' ἀντιδιδοῖεν
κοινοφιλεῖ διανοίᾳ,
καὶ στυγεῖν μιᾷ φρενί·
πολλῶν γὰρ τόδ' ἐν βροτοῖς ἄκος.

ΑΘ. ἆρα φρονοῦσα γλώσσης ἀγαθῆς
ὁδὸν εὑρίσκεις;
ἐκ τῶν φοβερῶν τῶνδε προσώπων
μέγα κέρδος ὁρῶ τοῖσδε πολίταις·
τάσδε γὰρ εὔφρονας εὔφρονες ἀεὶ
μέγα τιμῶντες, καὶ γῆν καὶ πόλιν
ὀρθοδίκαιον,

936. *δι' ὀργὰν*, "In greedy wrath exact from the State retribution, to wit, the curse of mutual slaughter."

937. *ἁρπαλίσαι*, opt., governs *πόλεως*—*ποινὰς*, accus. pl. in appos. with *ἀντιφ. ἄτας*: though Herm. reads *ποινᾶς*, as the gen. after *δι' ὀργάν*.

939. *χάρματα* here = *χάριτας*, see New Cratyl. p. 372. "May the people shew their gratitude by unanimity in their loves and hatreds."—*κοινοφιλεῖ*, Herm. for *κοινωφελεῖ*, an excellent emendation, which points the antithesis to *στυγεῖν*.—*ἀντιδιδοῖεν*, scil. *οἱ πολῖται*.

941. *στυγεῖν*. Paley says that this depends on *ἀντιδιδοῖεν*, and = *καὶ ἐν νῷ ἔχοιεν στυγεῖν*, the second verb being omitted by the fig. Zeugma. Or we may supply *τῷ στυγεῖν*.—*τόδε* scil. *ἡ ὁμόνοια*.

943. Thus, as Paley informs us, the Medicean MS. reads, "And can it be that thou, restored to thy senses, art discovering the way to speak blessings?" The old reading, *φρονοῦσι*—*εὑρίσκειν* will be—"Are they then so sensible as to discover," &c.—the same sense. Herm.'s mode of punctuation is improbable, and makes the passage very obscure.

948. *καὶ γῆν*—*διάγοντες*. "You shall be all-together renowned for keeping your city and country in the straight path of justice." Herm. and Linw. read *καὶ γῆ καὶ πόλις ὀρθοδίκαιοι*. *διάγοντες* governs *γῆν καὶ πόλιν*, as in Isoc. p. 35, *διάγειν πόλεις ἐν ὁμονοίᾳ*. Comp. Demosth. p. 255. It is more generally absolute, = *διάγοντες βίον*. But Paley may be right in saying "accusativus

πρέψετε πάντως διάγοντες.

ΧΟ. χαίρετε χαίρετ' ἐν αἰσιμίαισι πλούτου· στρ. γ'.
χαίρετ' ἀστικὸς λεὼς, ἴκταρ ἥμενοι Διὸς,
παρθένου φίλας φίλοι σωφρονοῦντες ἐν χρόνῳ.
Παλλάδος δ' ὑπὸ πτεροῖς ὄντας ἅζεται πατήρ.

ΑΘ. χαίρετε χὐμεῖς· προτέραν δ' ἐμὲ χρὴ
στείχειν θαλάμους ἀποδείξουσαν.
πρὸς φῶς ἱερὸν, τῶνδε προπόμπων,
ἴτε, καὶ σφαγίων τῶνδ' ὑπὸ σεμνῶν
κατὰ γῆς σύμεναι, τὸ μὲν ἀτηρὸν
χώρας κατέχειν, τὸ δὲ κερδαλέον
πέμπειν πόλεως ἐπὶ νίκῃ.
ὑμεῖς δ' ἡγεῖσθε, πολισσοῦχοι
παῖδες Κραναοῦ, ταῖσδε μετοίκοις·
εἴη δ' ἀγαθῶν
ἀγαθὴ διάνοια πολίταις.

γῆν pendet a participio τιμῶντες, vel a simili subaudito, quali φυλάσσοντες."—πάντως Bothe, for πάντες, which is tame: the Venet. MS. has πάντως.

949. αἰσιμίαις, "blessings," for αἴσιμα = ἀγαθὰ, (Etym. Mag.)

950. ἴκταρ—Διὸς, Herm. "Intelligenda sunt hæc verba de præstantiâ et virtute." Plato, in Philebo, p. 16. οἱ παλαιοὶ κρείττονες ἡμῶν καὶ ἐγγυτέρω θεῶν οἰκοῦντες: and Æsch. fragm. Niob. οἱ θεῶν ἀγχίσποροι, οἱ Ζηνὸς ἐγγύς.

951. σωφρονοῦντες ἐν χρόνῳ = "ever-prudent;" Herm. reads παρθένου φίλας φίλοις εὐφρονοῦντες ἐν χρόνῳ, alluding to v. 946, εὔφρονες ἀεὶ, &c. "You that are at length (ἐν χρόνῳ) kindly disposed towards us, the friends of your friendly Goddess." It must be confessed that this is probable.

952. ὑπὸ πτεροῖς. This was actually the case, for the Theatre was built immediately under the Acropolis, where was Pallas' statue.

957. προτέραν στείχειν, "to lead the way." Herm. thinks that it means "I must *first go*," and not "I must *go first*." He says, "Non præit in pompâ Minerva, ut Müllero visum est, sed abit de scenâ ante pompam." But if this were the case, why should Pallas say χρὴ στείχειν ἀποδείξουσαν θαλάμους? To whom was she to shew their chambers, if not to the Furies?

960. ὑπὸ, "under the propitiating influence."

962. κατέχειν, "Remember, be careful, to avert."

965. Κραναοῦ. See Mitchell on Arist. Acharn. 75, ὦ Κραναὰ πόλις.

ΧΟ. χαίρετε, χαίρετε δ' αὖθις, ἐπανδιπλοΐζω, ἀντ. γ΄.
πάντες οἱ κατὰ πτόλιν, δαίμονές τε καὶ βροτοὶ,
Παλλάδος πόλιν νέμοντες· μετοικίαν δ' ἐμὴν
εὖ σέβοντες, οὔτι μέμψεσθε συμφορὰς βίου.

ΑΘ. αἰνῶ τε μύθους τῶνδε τῶν κατευγμάτων,
πέμψω τε φέγγει λαμπάδων σελασφόρων
εἰς τοὺς ἔνερθε καὶ κάτω χθονὸς τόπους,
ξὺν προσπόλοισιν, αἵτε φρουροῦσιν βρέτας
τοὐμὸν δικαίως. ὄμμα γὰρ πάσης χθονὸς
Θησῇδος ἐξίκοιτ' ἂν, εὐκλεὴς λόχος
παίδων, γυναικῶν, καὶ στόλος πρεσβυτίδων
φοινικοβάπτοις ἐνδυτοῖς ἐσθήμασι.
τιμᾶτε, καὶ τὸ φέγγος ὁρμάσθω πυρὸς,
ὅπως ἂν εὔφρων ἥδ' ὁμιλία χθονὸς
τὸ λοιπὸν εὐάνδροισι συμφοραῖς πρέπῃ.

ΠΡΟΠΟΜΠΟΙ.

βᾶτε δόμῳ, μεγάλαι φιλότιμοι στρ. α΄.

973. *οὔτι—βίου.* Rightly translated by Paley, "Ye shall have no cause to be dissatisfied with the circumstances of life."

977. *εἰς τοὺς ἔνερθε—τόπους.* The cave at Colonus, which was called *χάλκεος οὐδος*, was supposed to lead to the infernal regions.

979. *δικαίως*, "duly."

981. Between this and the following line Herm. thinks that several verses have been lost, in which Pallas changes the name of the Furies from Ἐρίνυες to Εὐμενίδες. This he gathers from Harpocrat. in v. Εὐμεν., and from the author of the argument to this play. It is however by no means certain; nor was it necessary for Æsch. to mention the name Εὐμενίδες. See Introd. §§ 43, 44.

982. Paley says "Vertendum, *iis quæ tinctas rubro colore vestes indutæ sunt*, ut prior dativus pendeat a *στόλος* et *λόχος*, 'comitatus iis,'" &c. This seems harsh. I would either read *φοινικόβαπτος* with Turneb., or *ἐνδυτῶν*, agreeing with *πρεσβυτίδων.*—Ἐνδυτὸς, not simply "*clad*," but "*adorned.*" Eur. Iph. Aul. 1079, Ion, 231.

986. Herm. was the first who saw that this song ought to be divided into Stroph. and Antistr. It is one of those *irregular* Anapæstic systems, which, as he describes (De Metris, § 374), do not conform themselves to the strict rules of Cæsura, Synaphea, v. Parœmiacus,

Νυκτὸς παῖδες, ὑπ' εὔφρονι πομπᾷ,
(εὐφαμεῖτε δὲ, χωρῖται,)
γᾶς ὑπὸ κεύθεσιν ὠγυγίοισι, ἀντ. α΄.
τιμαῖς καὶ θυσίαις περίσεπται,
(εὐφαμεῖτε δὲ πανδαμὶ,)
ἵλαοι καὶ τᾷδ' εὐθύφρονες γᾷ στρ. β΄.
δεῦρ' ἴτε, Σεμναὶ, [σὺν] πυριδάπτῳ
λαμπάδι τερπόμεναι· καθ' ὁδὸν δ'
ὀλολύξατε νῦν ἐπὶ μολπαῖς.
σπονδαὶ δ' εἰσόπιν ἐνδᾷδες ἴτων. ἀντ. β΄.
Παλλάδος ἀστοῖς Ζεὺς ὁ πανόπτας
οὕτω μοῖρά τε συγκατέβα.
ὀλολύξατε νῦν ἐπὶ μολπαῖς.

&c.—*βᾶτε δόμῳ*, Herm. Müll. Well. for the MSS. *βᾶτ' ἐν δόμῳ*. *βᾶτε δ' ὅμως*, Paley. Qu. *βᾶτε δόμον*?

987. I do not hesitate to omit *ἄπαιδες* as an interpolation here. It not only breaks up the metre, but cannot be satisfactorily explained. For *ἄπαιδες παῖδες* cannot mean "Virgins," nor = "grandævæ," as Herm. says. It could only have a similar sense to *πόλις ἄπολις*, *πατὴρ ἀπάτωρ*, &c.—*Εὔφρονι* Dind. for *εὐθύφρονι*. *πομπᾷ—εὐφαμεῖτε*.—For the hiatus see Herm. de Metris, § 364.

988. *χωρῖται*, Herm. for *χωρεῖτε*.

989. *ὠγυγίοισι*, "tenebricosis," Pal.

990. If *ἄπαιδες* in the Strophe is an interpolation, much more are the words *τύχᾳ τε* here after *περίσεπται*, for they are utterly unintelligible, and clearly inserted by some copyist who found *ἄπαιδες* erroneously written in v. 987, and wished to make the metre correspond.

992. *ἵλαοι*, "Mensura vocis *ἵλᾰος* auctoritatem habet in Homerica *ἵλαμαι* et *ἱλάσκομαι*. Ubicunque longa est prior syllaba, id fit per duplicationem literæ λ," Pal. The MSS. read this verse *ἵλαοι δὲ καὶ εὐθύφρονες γᾷ*.

993. [*σὺν*] *πυριδάπτῳ*, Herm. for the metre's sake—or we might insert the article. The verse is a parœmiac in the MSS., which seem faulty throughout this Chorus.

995. *ἐπὶ μολπαῖς*, "*with* songs," New Cratyl. p. 226.

996. The MSS. have *σπονδαὶ δ' ἐς τὸ πᾶν ἐνδᾷδες οἴκων*, of which no good interpretation can be given. I adopt Linwood's excellent emendation.

998. *συγκατέβα*, "descended as an auxiliary," properly "into the arena." Choeph. 446. 714.

FINIS.

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